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may Insp. Other winners were Cohen of a *British Premier* (Elin Johnson), *Second Thoughts* (Jingal Kachal) and *Not to Name* (Kathie Hersh).

**Abstract**

[illegible]

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**T**he Midwestern International Film Festival, with some help from the National Association of Performing Arts Centers and Arts/Visions, has taken highlights of this year's Festival and some recently released animation films on tour around regional schools. The Broadway Film Festival started off as

[illegible]

**DOI:** 10.1002/for

**T**he Australian Film Commission has announced newly funded projects under the New Screen Deal with NABU. They are:

- **Farkas; Farkas (EyeChick).** Based on the former plot of the *Blonde* Geyzi Commission, this script examines the world of an inner-city brothel where sex-workers are paid in drugs.
- **Ngiz (Michael Cio).** *Flaming the* *Spores of the North* (a 1991 year old) *Black* and her mother *Caroline Red* return to the world of *Black*.

suburban Adelaide. Here they must learn to come to terms with the burden of their recent experience and their desperate need to assimilate into this new yet unfriendly world.

- After their falling (Jonathan Lipson)  
The story of two people who are limited by geographic circumstances and how their lives are torn by changing by their meeting two young men in Istanbul, both their lives are in jeopardy, decide to go sailing and eventually arrive in Australia in search of the perfect sunset in which women go nuts about the death of her in person lower, and a brutal escaped convict is making an escape
- *Never Sleep (The Winner)* Sam and Joe whose relationship finally are all the time in their lives when the decisions they make will change them and they are and the direction which their friendship will take the
- *Crucial (Matt Kay)* A thriller is about going a step further down mainly different and her paying the price of a lifetime in her, however, she is surrounded by an entire life The Final Question - Samantha Lee (Maggie) A young girl, appears to escape after a thoughtless, but comes to realize that a reality is not as simple as it seems as she had thought

- **History of the Seven Sentiments** (Hagan Loring) Set in the 1800s, a novel about Chinese immigrants is arranged by poet Hagan Loring, sets out on life as a foreigner
- **Still Despite (by Tarell)** When English doctor and wants to testify against a New York mob boss, the FBI in turn is proved him is as much a fugitive as possible. That's how an Australian detective becomes his guardian angel and sends Queensland Island to the mob to save justice, the language is excellent

All of these new screenwriters received funding and mentor support...

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**T**roopfest has announced that for next year's event will be moving from Massachusetts Bay park in Hyde Park to the Domain near the town of Bedford, a CDL Festival Director (John Perkins) believes that Troopfest will continue to be able to attract a strength to it length Troopfest '93 was a real celebration for us and has set the pace for future years. We are really excited about the move to the Domain and look forward to another great summer!

People's Yg will screen in the Dendal on Sunday 22 February, and will currently screen at a number of coffee around Australia

**AUSSIES POPULAR AT BERLIN ETHNOFILM FEST** *by Frances Gifford*

**I**n the same issue of the multi-lingual *National Geographic*, there is an insatiable appetite for knowledge, all searching in addition to the 100 days of pleasure provided by the *Armed & Dangerous* the outlet for for much more serious, the *Eastbeats West* (Graham).

Other such featured, now-in-the-third phase, is the *William Flinn Post*, a theme which borrows the main strands of documentary filmmaking but marks the "backslide" films about other people's "curious rituals." Under the guidance of Wolfgang Pichler, a producer employed in the Berlin *cinéma de la photographie*, the Festival examines from the Museum's Collection to determine which questions of film style, genre, geography and anthropology (one of the last "classical" formats, now well established within the festival circuit), it offers an accessible panorama of films from all over the world. For admission to the festival means one can also visit the Museum's collections on the way to the

Students from the Berlin Film University's institute for Antidiscrimination shall annually serve as audience and jury with the best film being selected by a democratic ballot. Special interest is given to women directors, and films about women in society. A prize, called the "Bodensee" for the second runner-up.

his-departing firm, is also awarded. Although some first challenges the very guidelines of the program when they are created, the resulting debate does prompt the court's response to demands for reform.



Because of Berlin's creative status, a good number of filmmakers make their way to the city and the Festival. They are first lured and retained by their network of supporters. In addition, they are often invited for an interview on the various radio stations in Berlin, one of which, *Radio Brandenburg*, involves a tour to the reconstructed studio complex where

Mumbe, Probst, Joe Rap and even Hitchcock directed Anne Prudden's *Face Walls* and Chris Wilson's *Advertising Attendants* have both been featured. Frances Calver's award-winning documentary, *Cracks in the Mask*, was screened in 1997 and unleashed a stream of debates on the role of museums in liberating culture.

This year, Robert Milla and Paul Tan brought techno-geek Coding Young Hong Kong, which had the audience tapping at the same time as engaging with questions of right and justice. The thought they wanted to disseminate came at the 14 days held by Germans about our back histories. Despite the warning on the occasion, "locally comprehensible English", the many of this film moved me to reach the bottom.

Australian filmmakers are proving popular at this festival because it would seem we are passionately concerned with so many issues of documentary including ethics and terms of negotiation as well as transparency in the filmmaking process.

The Fourth Education Fest is scheduled for June-July 1999 and will focus on the history of Hungarian cinema/television. Tickets are 1000 Ft. Applications should be sent to the Weisberg Center, Museum für Filmkunde, Heymannstr. 3, D-10100 Berlin, Germany. Tel: 030 1 49 30 60 11. Fax: 030 1 49 30 60 40. E-mail: barbara@center.film.de

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# inbits

## SHOWING SHORTS AT EUROPA

With the opening of its new art-house cinema, **Cinema Europa**, at Melbourne's new Factory complex in October, **Wavelengths** is screening some Australian short films before the feature presents follow them. Listed **Griffiths' Tulp**, **Archie** (winning **Muller Day**), and **Trapped** (winner of **West Play**) have all been screened, with more to follow. This follows the trend set by the **Globe Film Company** at the **Sanderson Cinema**, Sydney, where it has been screening and screening short films for some months now.

## ONE JAMMED AND AN INVITE

**K** will **Shogun** is short film. Two days and a **Body** recently won the **Australian Independent Award** at the **Palm Springs Short Film Festival**. **Shogun** (Claudia Karvan and Holly Hunter), is about a lesbian couple who decide to have a baby with the help of a sperm bank. Two days and a **Body** was also invited to the **Frederick International Women's Film Festival** in Cologne, Germany.

## FOOT TRACKDOWN

**L**astest Sydney movie for **Elly Trackdown Digital** is launching a new division, **Trackdown Movie Services**. In the new year, **Movie** will expand computer services are being used for its new studios on the **Arthur Smith** Division at **New South Wales**, Australia (building **My**), the old **Showgrounds** Arts and Crafts building, while **Trackdown Digital** will still be based in **Compendium**, Sydney. **My** **Movie** will be in house film a response, involving alongside manager **Geoff Watson** (producer of director and music editor **Steve Lasker**) and **Tim Ryan**. **Trackdown Movie Services** will provide movie editing, production, camera position and programming services for the film and television industry. Recent credits include in the film **on** **Stock**, **Madness**, **Proton**, **Dark Day**, **Passion** and **delicious** to **Woop Woop**.

## CRACKING IT A SECOND TIME

**D**an **On** **pop** is **delicious**. **David Dawson** family based comedy **Children** is being re-released at the suggestion of exhibitors, while are being sent re-released by patrons for more opportunities to see the film. First released in July of this year, and earning \$1.25 million in first run, **Children** will hit our screens again from 10 November.

## ANIMATED COOLUS WITH INTERNATIONAL CONTRACT

**A**ustralian company **Genet MacLennan Design** has won the contract to design and produce a 3D animated film about effects for a new in print **USA** (2000 **Science**). **Genet**, to be produced by the **Joe Penner Company** in association with **Ballroom Entertainment**, **GAD** will be responsible for the design, building and animation of 3D models, building textures and environments and will be completing the final compositing and integration with live action.

## TURKISH DELIGHTS

**B**eyond now in one district is the 1998 **Turkish Film Festival**, a collection of Turkish films and seen before in Australia. Touring from cities, Perth, Sydney and Melbourne, the Festival will screen seven films over three days in each city. Films included are

# LETTER

PO BOX 2000 PERTH WA 6165 email: [letter@news.net.au](mailto:letter@news.net.au)

## HEAD FEVER ON SATURDAY NIGHT

Joan Corneo

About the **Head** (Kiddies, 1998) (distributed Australia Film) I have seen one long while there is a strongly emotional film with something to say, which does not reduce to "cray" characters on the road in stereotypical Australian landscapes, and which is

not beautifully down to the last bit of player.

With a strong central performance by **Alan Cumming**, and the way it captures the essence of the "you" (young) culture, I couldn't help formulate some parallels with another movie which attempted to

capture the youth culture of its era, the thinking of **Saturday Night Fever** (John Hughes, 1977) — the original is rated number one, the remade and rated down for the lack of the original's credit in the success of its social track and star.

See what I mean...



## TONY MONRO (John Travolta)

- strong vibrant identity (John)
- son of a disappointed father
- dead and job in point shop
- 25 years old
- having hormones cause things in life
- like his attitude towards **Scottie** and **Shirley**
- trying to escape his everyday life using sex, drugs and disco
- John Corneo's presence — his brother **Philo**
- **Philo** (John Corneo)
- **Philo** (John Corneo)

## STEPHANIE (Karen Lynn Gorney)

- Stephanie (Karen Lynn Gorney)
- subject to Tony's mood swings
- wrong instant — Tony tries to rape her
- she has lost Tony's love and potential partner

## ANNETTE (Susan Powter)

- possibly in love with Tony for real but can't show it
- humiliates herself by getting drunk and sleeping with her friends
- she's over the top (can't control herself)
- disappointed when Tony won't dance with her in the competition

## BONNY (Barry Miller)

- tragically trapped on **California**, gets her girlfriend pregnant and is trapped into marriage
- tries to seek Tony's attention but fails
- she's tragically in an accident on the bridge

## CONNIE (Fran Briscoe)

- outpoker, fun character who comes on to Tony

## ARI (Alan Cumming)

- strong vibrant identity (John)
- son of a disappointed father
- no job, dead-end lifestyle
- 25 years old
- having hormones cause things in life
- like his attitude in **Scottie** and **Shirley**
- trying to escape his everyday life using sex, drugs and disco
- **Philo** (John Corneo)
- **Philo** (John Corneo)

## SEAN (Julian Garner)

- An may be initially critical of Sean is attractive (like his attitude in **Scottie** and **Shirley**)
- subject to Tony's mood swings
- mood moment — Ari is casual humiliation/poisoning when they finally do get to bed together
- he becomes Ari's potential partner, it only Ari will allow it

## THOMAS (Paul Giamatti)

- possibly in love with Ari
- humiliates himself by drinking in a bar and showing up at home at the Greek Club
- too greedy, over the top
- disappointed when Ari won't go out with him

## BETTY (Diane Mankin)

- trapped in an unhappy life
- tries to seek Ari's attention by making love to him
- about to be trapped in an arranged marriage

## BETTY (Diane Mankin)

- outpoker, fun character who comes on to Ari

**Alan Cumming** and **John Corneo** are trying to come to terms with their own identity including a strong sexuality.

They acknowledge the impact of the film on their own identity. Tony says, "We got into the film and the film is about us", as he acknowledges his sexuality.

coming on to Ari is another example of this.

All simply pulled out the car window to the **California** and Chinese to "Learn English" This is a mistake!

Tony's character is a great one, he gets up the dance (though) in favor of honesty and maturity. He's going to change!

move to Manhattan, grow up and love Stephanie as a friend — a "you happy ending?"

All achieved a certain something on the conclusion of the film. On the admission that he'll never change, it's always been a "you're" Oh, the cynical "you" **John Corneo** [john@news.net.au](mailto:john@news.net.au)



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In the desert, the highest growing Turk film festival, Istanbul Film, a satirical comedy about festival and movies in the Istanbul underworld. The Town, a grotesque satire, Istanbul's month My Wings, the story of the first man to fly, journey on the New Hand, an autobiographical tale of a clock maker, Chelver Street, and the whimsical parable, Seneoluk Toler.

The Turkish Film Festival is a community based, non profit event organized by three festivals with the assistance of the Istanbul Association for Culture and Arts, the AFJ, the Turkish-Cinema Committee in Istanbul and Melbourne, the AFC and Screenfest.

## AFC HARBINGER ON HOLD

**T**he Australian Film Commission has withdrawn its application to production guidelines until the Australian Broadcasting Authority has finalized the revised Australian content standard.

At its 1993 convention meeting, the AFC adopted a reworded set of guidelines for use in applications/official international co-productions and circulated them for industry comment. As Australia and with overseas organizations in the countries with which Australia has official co-production agreements.

Taking this account the current ABA process and diversity of views expressed for the Australian content standard, the AFC resolved to withdraw the draft co-production guidelines until such time the industry guidelines continue in force. The AFC will review the co-production guidelines when the ABA draft standards available.

The July 1993 guidelines will be available on request from AFC offices and from the AFC's webpage. The date of these guidelines reads: March 1993's release, small changes to the earlier text which advised that facilities with national and international had been signed.

## APPOINTMENTS

**T**he Australian Film Finance Corporation (AFC) has appointed **Janine Preston** as its new legal manager in its Sydney head office, and **Tim O'Connell** as a Project Manager in its Melbourne office. Preston has been working as Legal Counsel for Showtime Networks Inc. in New York and replaces **Ben Jenkins**, who left the AFC earlier this year. O'Connell has worked as a producer (Project Aurora, Secret Room), and has worked as a production manager

and film editor. She replaces **Umba Mayo**, who worked for the AFC earlier this year.

**V**illage Roadshow Pictures announced recently that **Michael Lake** has been appointed to fill the Vice President of World Wide Feature Productions (formerly Los Angeles, and will be on the board of Directors. He will also be general officer of President of Warner Roadshow Studios and Managing Director of Village Roadshow Pictures Australia. He will be responsible for business in Los Angeles and Australia.

**C**yril Lake has been appointed director of the Sydney Film Festival. Promoted in the local film industry, Lake began his career with the Sydney Film Festival. Co-Op is 1993. While working as a freelance consultant in film marketing and distribution, representing *Alas, Nothin' for Sale* and *Alas, Nothin' for Sale*, she has also, for the past two years acted as Programming Director for the *Alas, Nothin' for Sale* Film Festival. During his time, the Festival enjoyed significant growth and recognition from local film goers and the media.

**O**wen Johnston has taken up the position of Queensland representative for the Australian Film Commission, for an initial period of nine months. A Queensland Film School graduate, Johnston has worked at Griffith University, directed commercial and written and produced documentaries. Recently he produced *Goose*, one of the short films for the Australian Film Commission's 1993 Indigenous Cinema Initiative, *Shifting Squares From South's Childhood* (continued...)

**R**IP Distribution has appointed **Richard McElroy** as the newly created role of National Publicity and Promotions Manager. McElroy was previously Publicity and Promotions Manager for Queensland and has been with the company for Distribution. She began her career in the USA before relocating to Australia in 1987. McElroy is currently Managing Manager at the feature international film festival.

**G**ary MacLennan Design has appointed **Gillian Bennett** as Executive Producer - Queensland. Bennett has extensive industry experience, previously working for *Goose* and *Extra Design*. Some of her recent projects include *Indigenous Cinema Initiative*, *Shifting Squares From South's Childhood*, *Goose* (continued...)

## A LONG WAY HOME TODD HAYNES



Barry Proffitt

**A**merican Independent filmmaker Todd Haynes, the man responsible for *Poison* (1991), *Salt* (1992), and, most recently, *Velvet Goldmine*, talks about early cinematic experiences and influences on his own work.

The films that influenced me as a kid were those that kids are taken to see when they're in my age. The first one was *Way Back Home* (Robert Siodmak, 1945), my very first movie when I was three, and I almost had a psychotic obsession for *Mary Poppins*. There's probably a lot about that film, and a lot about film in general, that really deeply affected me, and made me respond by wanting to create things in response to it. I would draw pictures and play on paper the things, and the experience in all these different ways. I did study comedy as a kid, and I guess that's my impact—something about seeing film at that age got my motor running. And that would be true, there'd be certain things that would just really motivate me.

It's funny, a lot of them were English in theme. The next one was *James and the Giant Peach* (Jeffrey Lasker, 1959), *Little Boy* (1961). I went through that early stage of going, I was a little Shakespeare fan as a kid. I was probably too immature to be around, so pretentious.

Later, they that definitely hooked me were films that probably come out of the 1950s drug culture, experience movies like *Performance* (David Campbell and Nicolas Roeg, 1970), *Women in Love* (Ken Russell, 1969), *4* (David Cronenberg) (Gillian Bennett, 1991) and *Love & Sex* (Gillian Bennett, 1991).

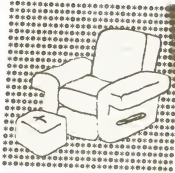
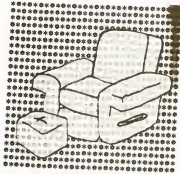
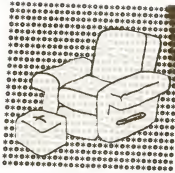
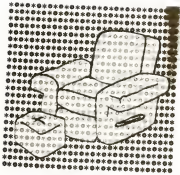
They were films that I thought a lot about making. *Velvet Goldmine*,

because they invited you to go somewhere you'd never been before. I think that was responsible for a youth culture that wanted that and needed that experience. They really wanted to be inspired and challenged, and, unfortunately, I don't feel like those kinds of films are made so much today. I was hoping that *Velvet Goldmine* might inspire some of those feelings of mystery, and evoke the imagination of young people that we're in.

I loved *Way Back Home* (Robert Siodmak, 1945) and *Little Boy* (1961), but, moving into college, I would discover *Way Back Home* (Robert Siodmak, 1945) and *Little Boy* (1961) as my favorite film maker. *Way Back Home* (Robert Siodmak, 1945) is my favorite of his films.

There are so many, and they're so different and new, and the whole body of work is so vibrant. But I was still very much into *Way Back Home* (Robert Siodmak, 1945) and *Little Boy* (1961). I also saw *James and the Giant Peach* (Jeffrey Lasker, 1959), *Little Boy* (1961), *Women in Love* (Ken Russell, 1969), *4* (David Cronenberg) (Gillian Bennett, 1991), *Love & Sex* (Gillian Bennett, 1991), *Way Back Home* (Robert Siodmak, 1945), *Little Boy* (1961), *Women in Love* (Ken Russell, 1969), *4* (David Cronenberg) (Gillian Bennett, 1991), *Love & Sex* (Gillian Bennett, 1991), *Way Back Home* (Robert Siodmak, 1945), *Little Boy* (1961), *Women in Love* (Ken Russell, 1969), *4* (David Cronenberg) (Gillian Bennett, 1991), *Love & Sex* (Gillian Bennett, 1991).

I have a very special fondness for a film like *Way Back Home* (Robert Siodmak, 1945), which has a profound effect on me. I start looking back on the opening credit as though it's the end. It's definitely harder to be in some other way. I also have certain experiences that I think are very important. *Way Back Home* (Robert Siodmak, 1945) and *Little Boy* (1961) are two of the most important films in my life. *Way Back Home* (Robert Siodmak, 1945) and *Little Boy* (1961) are two of the most important films in my life.



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# Courting Success

by Paul Kalina and Scott Murray

**B**arely a week goes by without the arrival of another short film festival somewhere in Australia. In addition to the well-established Adelaide Film Festival, Melbourne and Trippiana, myriad regional festivals from Ingeus to Hobart, are staging their own annual short film events. While companies of film manufacturers and local event makers are all getting in on the act, more people are making shorts, more people are looking to see them too. It seems, the timing is following close behind.

One person who is unapologetic of the resurgence of short's oldest form is Jason Campano, one of the directors of the Festival du Court Métrage à Clermont-Ferrand. The festival, now in its 25th year, is the most important (and one of the largest) short film festivals in the world, accepting a market, and national and international competitions. Campano is in Australia recently on a guest of the 30th Film Festival.

The resurgence in short filmmaking is well exhibited in Australia. According to Screen, the Festival of Cinematography is receiving more and more entries from Latin American countries and European nations which in the past produced very few short films (even in Italy). He estimates that one short film are now made in Italy each year.

Does "it just" international film is so into are looking to incorporate shorts into their events. Sure.

Can't you come to have a special section just to discover new talent? The people in Screen told me last year they are thinking of having an international short film festival as well. Even in the USA, where short films are not well appreciated and sold there is

no money, more and more people are interested in them. Companies believe that much of the interest in shorts is a product both filmmakers and audiences are doing for now, a narrative style of filmmaking. "What the independent are doing in feature film, now it's made in the short film area where people are doing it."

Campano admits that the production value of shorts has increased overall, and signals concerns that, like the USA with film, the quality has led to this mode of filmmaking may have been sacrificed.

This problem will be if there isn't still space for really crazy films with no budgets. I'm very glad that there is funding for high production short films. But if it is the only way to make short films, I'm afraid that short films will cease to be the alternative cinema we need. One now it has been the [alternative]. It is not the place where we can find very interesting stories.

These filmmakers, Campano says, are vitally important to the mainstream feature film industry.

I like to think that the filmmakers making different sorts of short films want to make the sort of feature. I was in Cannes watching these short filmmakers making their first features, like *Black Xmas* [La Vie Rivale des Anges] and Thomas Vinterberg (*Prisoners*, or *The Celebration*), being in the same space as a feature film.

What also pleased me is that there are young producers following the directors into feature, just like the directors, they grew with them. That's a good thing for me. That's how a new generation will go into the industry and make something interesting. I hope.

Watching the latest batch of locally made shorts, Campano speaks cautiously of the balance between high production value and risk taking in Australian shorts. He is full of praise for Ivan Sen's *From*, which was awarded Best Film by the jury of the 30th Film Festival in Clermont-Ferrand.

There is a very simple idea. You ask, "What is it about?" Campano, a couple walking along a road in the desert, a car stops by them, they exchange

some words, go a bit further, wait for the bus, the bus goes over the bus, he says, "What is this about?" You have to do something very important to make this into a film.

If I were somebody having to make a decision about thinking this, I wouldn't know (what to say). But it is a marvelous film, because of the way it's done, you understand everything, everything the characters have in their minds. And this is what an aspect of film.

But maybe there's a lack of films that are about the emotions we spoke of before, films made with emotion, which were made some years ago in the Swedish school. It was this kind of film, sometimes very rough, but with energy, like *Spenserpennan* [Jungl Ångarna, 1946] or *Glenn of Gulliv* [Glenn Tappan, 1977], the first of many films dealing with a broken environment. It was amazing what it was about, the link between the social situation play and death. It was marvelous because it used it in a very simple way.

The key is when people want to look professional. That's what makes me really concerned. What does professional mean? That people are paid? In short films, a lot of people don't get paid, so what does it mean to "look professional"? People of film and television are professional, they are watchable, but that is all, and we expect more of short films.

When we began the international section, for us the Australian short films were totally crazy. Jason Campano's films, this kind of thing. It was a different world, where people were obsessed with family problems. These films were considered for us, but the way it was there was very impressive and enthusiastic. It is not the problem of the film are not well done, because at least the characters are talking about their lives, their youth, impossible problems about their existence.

But if they want to be too serious, too professional, where the feeling breaks out there is the film, that is the key, because they might want there to be professional too. It takes time. They don't want to come in the long term, they

or 81



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# Access Collection



"Let us say that his work now belongs to the Museum of the Rare, where it will one day be exhibited. The dates will be merely given for reference."

— Robert Benayoun<sup>1</sup>

# MUSEUM OF THE RARE

## The Films of Walerian Borowczyk

Several directors have had spectacular falls from grace through no fault of their own. Most famous is Orson Welles, the accepted wisdom for decades being that he went seriously downhill after *Citizen Kane* (1941). That was, of course, a criminal libel, and today more and more people see *Citizen Kane* as just the start of a magnificent career that includes many masterpieces.

Another spectacular decline has also been attributed to *Walerian Borowczyk*.  
By Scott Murray.

### A Life and Career

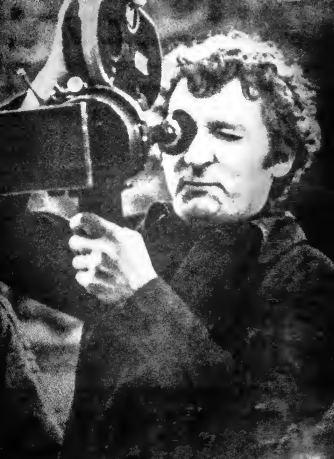
Borowczyk was born on 2 October 1932 in Kraków, Poland. His father was a painter and Borowczyk followed in his footsteps, studying at the Academy of Fine Arts in Cracow. Borowczyk remains a painter to this day.

However, neither career took momentum, as Borowczyk explained to *See Alice in Guiana* (Paris):  
[While I was 14 years old, I saw a street window camera on a shop window. It was open, revealing all the internal mechanisms. I was spellbound. As you can imagine, such goods were rare in Poland at that time. [...]

To this day, I am fascinated by moving pictures—sculptures which are mechanical [...]. The fundamental thing for me is the miracle which allows the human a second to play the function of

mechanism. This is the truth of cinema. I began Borowczyk's experiments with cinema.

My first films were shapes or forms in motion. Sometimes I used actors and sometimes I would make a little story or make a documentary or simply show abstract forms, moving in a sequence of music. I did everything myself and I experienced a great deal. I taught myself how to edit. [...] For me it is not a question of film and camera, it is the miracle of how you can recreate and require to change and deliver nature.<sup>2</sup>  
After leaving a celebrated career as an animator and short film director in Poland (working, on occasion, with Jan Lenica), Borowczyk moved to Paris in 1958. There he created the surreal and nightmare *Les Jeunes Américains* (1964), one of the true masterpieces of the form.









Ben Kowarsky (foreground) and Ewa Waskerowska (background) in *Am Amunds*. This story is a film.

ing Kowarsky's exploitation and "terrors" have been heavily criticized here for making more films that women's needs?

By the mid 1990s, Kowarsky had all but faded from critical attention here. In the *International Dictionary of Films and Filmmakers*—3rd Edition, the last entry for a magazine article on Kowarsky's is Ben Adler's 1992 interview in *Cinema Report*.

Books proved no better. Jill Forbes' 1993 history of post-World War II French cinema doesn't even mention him. Anna Waskerowska, in the supposedly comprehensive *Josephine Julia of European Cinema* (1993), ignores all his films after 1973 and seems without consultation, that Kowarsky's "subsequent features moved to unimportance, along with all autonomy of his talents?" One wonders how many of these late Ewa Waskerowska has actually seen. *Lulu* (1988), *De Jekyll et les Femmes* (1993), *Am Amunds* (1993) and *Chet* (1994)??

David Thomson would make the same charge after a recent SBS screening of *Guns, Film of America* ("After *Blanche*, his career seems faded on television into films of decreasing interest."

This tale of critical abandonment began to cure when Gabriel Tsalik and Peter Toubes devoted a chapter to Kowarsky in their fascinating *Amund's Tale*. European Jet and

Robert Miron (1994-1994) ("They also have a chapter on the equally marginalized Alan Rudolph-Catler")

On the Internet, his films are now several Kowarsky sites, including some online document in situ, which has a full bibliography, web credits, sets and other data reproduced. The son's founder, Marc Miron, notes that there is an increasing number of articles by film scholars<sup>11</sup> and has recently posted a fascinating one by Ruth Shary<sup>12</sup>.

Meanwhile, *De Jekyll et les Femmes* is quickly obtaining the same status as Kowarsky's films (but though equally good ones can be put for *Am Amunds* and *Les Histoires de Molière* just as *Green Weller* could and her work is now seen as the crowning achievement of a daring and rich career, Kowarsky's own

work remains getting in reputation and status. As increasing numbers of people see these films, the accepted wisdom that critics successfully imposed that they will be seen for the taking almost was. Public displays of consensus would be a healthy new step.

Wells and Kowarsky stand out not only for the features of their work, but for the courage by which they stuck to their vision against odds extraordinary (critical and contemporary pressure). They are models of all artists and today.

One could argue that this article is another cog in the machine of the Kowarsky's work, but that was a view at the time. Through the Internet, film, and, somewhat online, his work has become obtainable (and increasingly pressing). These films can now be watched, often several times every year.<sup>13</sup> The net effect of this work has been a strong recognition of a long-held belief in Kowarsky's position as one of the cinema's great treasures: a profound, disturbing, dissonant filmmaker of extraordinary and well-earned gifts. His main is often selflessly direct, his despair at the way human beings behave what is not and not be painful to experience, but that is human, and requires of hope, and his sense of lighting, composition and timing are unparalleled.

This article is not an attempt to say, "Here is a great director." Kowarsky needs no one to champion or defend this, only wants to suggest to those who have not yet travelled down his imaginative roads that the journey, while daunting, are also unforgettable. One finishes a Kowarsky film, in one or infrequently then a post-war American film, making it the entrance point of cinema, and opening this, in a sense of over-reliance, extensive freedom and freedom, in some the Polish director has had the courage, often under enormous political and critical pressure, to create his extraordinarily precious behavior of the Past.



Ben Kowarsky (foreground) and Ewa Waskerowska (background) in *Am Amunds*.



## Shorts & Animations

Source: Ben Kowarsky

1941 *Wells of Wells*

1951 *Green (The Head)*, animated

1954 *Photographing Winters*

(documentary), *Mother in the Forest*

(documentary)

1957 *Julius (Julius)*, documentary

Source: Ben

1951 *My Little Boy (There was a)*

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# imagine if...



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wouldn't kill, but demands violent action because the woman he feels sexually betrayed. "Can old your hair and hang yourself", he screams at Blanche. "I'll crush your little hands unless you answer." So much for the nobility and sanctity of romantic love.

Blanche, no doubt fazed by marriage to Le Bergeron, is in love with Nicolas, but keeps the relation ship platonic. Everything she does, she does unconsciously, passively, but that only exacerbates the writer's thoughts of men. For instance, Blanche does not know that Barcolomaeus has slipped into her chamber and is hiding in the closet, so she has no hesitation wearing on a corset that no one is there.

Convinced of his infidelity, Le Bergeron orders she sleep to be locked up. Then he manipulates policemen, he jostles her by saying, he is covering his wife's reputation. "We must protect her from any suspicion of privacy."

When Le Bergeron has the wall pulled down, a concealed Barcolomaeus is dragged out, only to be flung unceremoniously into a chest with Le Bergeron. Nicolas enters to take his father's place and demands that Blanche bless Barcolomaeus, saying "If she is guilty, her blessing will be fatal." In the chaos of the fight, Nicolas deliberately leaves his sword out in a sword's fence blow. Before dying, he confesses his love for Blanche, saying, "I wanted to die by the hand she blessed." He has to die, because that proves Blanche's blessing was not fatal and, therefore, she is innocent.

One could argue Nicolas has returned his love by a violent act, but his father's death seems more such as to do with Blanche they are a woman in other man's actions and eyes. The whole code of chivalrous behavior enacted by men over the centuries, supposedly for the benefit of women, is totally independent of them. Women did not ask even to believe this way, men imposed it with the justification of an irony for the woman's benefit.

Barocovsky, here and in his other films, refuses to posit any apparent form of love as anything noble or meaningful. He is a true disciple of de laide in believing in true exchanges between people as being, natural, human events, often outside the agreed codes of human behavior. Love is a concept, constructed by men, which inhibits rather than frees. There is no victory in love, only defeat (and often death).

The next problem is the behavior of clean men in the extraordinary



world in the films where Barcolomaeus has been rejected by Nicolas and challenged to a duel. Barcolomaeus tries to refuse, but is forced into fighting. He readily overcomes them, but, instead of killing them, asks that they be freed. There is a new dimension to that scene that is completely missing and unlike anything else in Barocovsky. It is as if Barocovsky was writing the absurd rules of human society a greater chance for men being more arrogant themselves than

in the most unkindly-minded relationships with women.

One knows both men will die though the resolution is extended when Barcolomaeus renounces the dying. Nicolas has the privilege of one's rule on that play but means that what was so sweet between the men now led to them not fighting, now a conclusion in the aftermath of violence.

Barocovsky, has one of the greatest movies in cinema, as

## How to see these Barocovsky

Several of Barocovsky's shorts, including *Jeunesse Angèle*, are available on a compilation tape from Luminant Film & Video Works, at 10000 de Montclair and Madison Road, Suite 100, Elmhurst, IL 60120, on \$49, whereas the National Film & Sound Archive has a video copy of *Blanche*. It has also been released on video in France along with *Le Bergeron*.



# Radha Mitchell

One of the most eye-catching films at Cannes this year was **High Art**, Lisa Cholodenko's aptly-named film about heroin chic and photography which saw Australian actor **Radha Mitchell** win plaudits for her rôle opposite **Ally Sheedy**. **Jan Epstein** was on hand.

**HOW DOES A MELBOURNE BIT TO PLAY A NEW FOREST?**

Well, the Melbourne people like culture and going to America to search of world. Something you have to consider in your script. Adapting an American script is actually not as easy as you might imagine, although you're not surrounded by Americans, and you're working with the whole crew

**YOUR ACCENT OVER NOW HAS AN AMERICAN TWEED. PRAISES IT? IS AN ADVANTAGE INTO THE WAY IN TO AMERICA?**

I don't know. People have said that to me recently. I don't know if it's true. I can't hear it.

**WHAT WAS IT LIKE HAVING DOUGLAS SPENCER, KILL-OR-BURN IN THE WORLD, NOW ACT? YOU WERE NEXT TO JANE FUNDAY. IT'S GONE TO AMERICA AND WAS PROMISING**

**YOUR OWN OTHER COMPANIES (Emma Kate Graham, opposite) in the Australian Film Festival, and I had this ambition to shoot America and pursue work. It took me a while to find an agent, but then I got this call from... They gave me this script and I sent a tape to LA to [director] Lisa Cholodenko. Because they weren't actually looking for actors outside of New York, they didn't have the budget for that. Lisa really responded to the tape and wanted me to come and I was shy at the audition.**

I guess at this point I wasn't really considering what it would be like playing a lead rôle opposite Ally Sheedy. I was thinking that *Sliding* was a character. I really understood, and I kind of felt I deserved it. [Laughs.]

**WHAT WAS ANOTHER PERSONALITY ON THE SET THAT WAS?**

What I really liked about the character in the script, and the script in general, was that they respected the audience's intelligence and didn't place it all together for them. The director doesn't explain a lot of the things that she does, and yet she's a pretty much from the first scene - putting herself in an uncomfortable position. Everyday she's extending herself in the world and pursuing really from a different place to her character. I really liked that. She's learning about herself as she goes. We don't really know who she is, and she doesn't really know who she is, but she's constantly learning, and I think that's what youth is about.

**DO YOU FEEL YOU'RE LEARNING ABOUT YOURSELF THROUGH ART?**

I'm learning about myself, because I haven't sat still for the past several months. It's been packing and unpacking.

P



How Many Minutes In  
the Summer? (page 40)

# LAYING BALL

ing. When you see your reality—your surroundings change as rapidly as the time—you realize you're not 100 percent satisfied. Playing different characters and being different people—you see how much of your personality is just constructed from childhood, so then what other people are projecting onto you. I really like putting that in the film, *NOTHING BUT A THING*. **EQUALITY** for you now there's a challenge, **CONSCIOUSNESS**, huh? **It's like a beautiful thought!** That's what it comes out in the *PROFESSOR*, **CONSCIOUSNESS**, and a nice part of having a conscious aspect in a cartoon.

What I think is really interesting about the character and about the film, is that it creates you to think about "diversity equality" in a way that doesn't distance yourself too much

from it. It's like some light is putting what you're putting the line of your knowledge is what *Liberty's* doing. I don't know if you personally liked this movie to be put in as a thought, but I think the character connects that the character's made in the past, or just the whole relationship that the character is in, much a choice as the character is with a woman. So, it's not necessarily more subjective to be natural. It's just reflected how the expectations of other people saying, "This is the best thinking you should be doing."

**Just like the *Chaos Consciousness*, in the character, what's the character's just a cartoon?**

It's not what, it's a—?

In the *PROFESSOR*, **CONSCIOUSNESS**, in the explanation of your people in *UNIVERSITY* **CARTOON**. They aren't



Tolson, Page 40

**EXACTLY** *NOT* **CONSCIOUSNESS**, **LIBERTY** **CLASS** **WILL** **WANT** to change.

They probably were usual middle class, belonging to college. They just weren't doing exactly what their parents would want them to do. That was a great film, and it looks a lot of ground in days (and/or film) because it was a college film. It was about young people, it was about only in many ways, like a lot of the stories on film we've seen—and you're doing things on film, but your independent American cinema.

**So you were consciously with *CONSCIOUSNESS* at the moment? What was the idea of it? What was the idea of *Liberty* when it was a film?**

Just like it's for the home, baby! (Laughs) I'm not necessarily working with people obviously who are not aware of what they're doing. I've been lucky enough to be asked with a lot of other directors, as with directors who have been asked to do this for the years. In fact, everyone has been a film more director and when you work with first time directors, yes, you're working with people who don't necessarily know, but that's good.

They don't know history. They're open to things, and, as for some time, it looks a lot of time to get your first film off to be ground, and this passion for that is good.

**How's someone who's open to this kind of creative response? They're aware of what they're doing?**

**How can you come into a scene?** **Well, the way you can't do a thing is make some money. It was my first intention to be a long film in all these circumstances to be doing this how far a while it was fun, and I was some cool people, but it's not a game then I love it really, don't let it be a supposed reality in it. I think that I've worked really hard and it's taken a long time.**

**But you do it in your career, the way you're not necessarily a long time in the career, and it's not a game?**

Being an actor is something that I've been doing consistently for about two

years, from without doing anything else. Before that I was a high school student who did a lot of acting, and then I was a assembly student who paid my way by doing part-time in different things. Then I was part of the *Consciousness* came out, so I did the film (and) and decided that I wanted to do something to see some money and then putting film on screen. So I guess I was kind of conscious, but at the same time was open to whatever would happen.

**So you were *Liberty* in a way, *CONSCIOUSNESS* actor? What was the idea of *LIBERTY* when it was a film?**

It's more like an experience when you're working with someone who's experienced all that. They know what they're doing and if they're not present in a scene or in a situation, then it's not in your work. It's like playing ball or something, you want to play with someone who can play. It's not necessarily a matter of being in a scene. If I had been someone who didn't know the character, then the film would be for the same. They're agreed actors.

**What's it like when it's *CONSCIOUSNESS* in a way, *CONSCIOUSNESS* actor?**

Yes, it might be for me to be before (and) all the time and I didn't have a way that was a big difference between the place that you reported a film (and) and before—and it was like, "Oh my god, they're not going to let me in!" And they didn't, they took me into a room. It was like police comedy. And I'm trying to explain my slight in French. "Consciousness, in French, I'm from French, it's like a cartoon. I don't want to be back to back, because if you're, the character's clear." They were (and) I guess I was with the man doing in these settings, and to be honest by myself, because for me going back to French. He was going to be French. He was going to be French. And I will not say I had that a typical. It wasn't more or less, I mean, don't know what I'm saying. I guess. **Q**



# SPA98

## Creative Challenges

The Film Screen Producers' Association of Australia Conference, By Paul Kilduff

**D**espite a world-wide economic meltdown, SPA98 is bringing the people of the USA and Australia that inevitably find world events make it turning out to be the most financially successful film of

all-time. Here, in Australia, the screen producers get to have enjoyed a year of reasonable stability and excellent prospects of continuing growth.

Remember, as the industry gathers for the 15th annual Conference of the Screen Producers' Association of Australia, some cautionary signs are in the horizon. Concerns over a 10 percent decline in government funding over the past three years are rife, and the Senate Report threatens to keep head through the legislature. And, despite the wait, the probable result is likely to disappoint many.

### FILCS

While Gould recommended a two percent tax deduction for private investments in Film Licensing Investment Companies (FILCS), the Government seems committed to a 10 percent deduction, as well as a treatment of capital gains very different to Gould's proposal.

Adrian Miles, head, Executive Director of SPA, who is undertaking his annual Conference

"We're not to see whether the reforms which the Government is introducing through the FILCS scheme will put off in terms of encouraging a greater level of private investment."

The legislation is before a Senate Committee. However, the Liberal Government returned to office on October 3, appears unlikely to try to do the 100 percent level of deductibility.

SPA, nonetheless, supports a trial of FILCS, and is

committed to the so-called many-debt approach advocated by Gould. He believes that the FILCS model, albeit with the exemptions alone, has the potential to lower the barrier to a reasonable, capitalised movie that is opening on production terms, a state of levels film and television. If that's the case, prospects for encouraging private investment will be increasing the base of funding in the industry where it has to be explored.

It will be tried over two years, with a cap of \$50 million. A selection panel, comprising individuals with production and financing expertise, will be set up. The trial will be reviewed at the end of the two-year period. The legislation cannot provide for more than one licence to be issued, and for the Minister for Communications and the Arts not to issue all of the licences at the one time.

If the FILCS model works as a way of raising tax investment in the film industry, it is expected that SPA will be pleased. The Government, says, that, would have to be reviewed at the end of the two-year period.

He believes there is a future for film funded under SPA that he cautions.

The difficulty is that film investment is in a high risk, no return and there is a lot of competition from other sources of investment. There are a lot more sophisticated options available for private investment to put their money. But I think there will continue to be a role for really privately-funded film.

The funding part of capital gains tax concerns the same and have treatment of the shares. Treasury is recommending the shares be treated like any other capital gain but that Gould recommended the base price be the market cost of shares.

### Feature Development

Three financing issues arise, another key issue for SPA, according to Miles, is the funding of development. He is concerned at the contribution to development funding in the FILCS, though he adds that,

It is not just a matter of throwing some more money in development, but looking at the way in which we undertake developing more - particularly from a producer's perspective, so each stage at which the producer can spend more time in development. There's a shorter list of pressure on producer to move projects forward to go into production, because in the development phase it's often difficult, unless you're highly experienced, to attract development. You're the situation where you're trying to put together funds in order to continue development, for as long as possible.

He believes that the recent decision of the FFC to engage to put together the feature projects reflects the potential of outstanding results for development, as well as the joint performance of a number of films in the marketplace. It's a decision that SPA is highly critical of.

From SPA's point of view, we agree that development is an issue, but have a problem with the solution the FFC has come up with in terms of a meeting to engage in script assessment at that point of the development process.

The FFC becomes involved in projects when they've gone through a development process. They've gone to the marketplace, they've got the marketplace attention and they're coming forward with the support of the marketplace, whether they're Australian-based sales agents or international sales agents.

The reason we have is that the FFC is coming into the process late and provide very script assessment as a way of deciding to invest in projects. We're concerned that it changes the nature of the investment and moves the FFC more closely to the role of the executive producer rather than an investment agent.

He and SPA are advocating for an industry wide solution.

We really need for the industry to sit down and look at how we're doing development, and how we're doing getting better scripts. That's what SPA, the Writers' Guild and AGPS have entered





covered to do through some of the decisions we had earlier in the year – looking at different ways of approaching developments, ways of looking at issues of women/directors/producers. Would this be an issue integrated approach to development, as well of course as having enough money there to help people through the development process.

#### NE and the High Court

Two significant issues that have dominated SPA's mind over the last year have been moral rights and the legal challenge to the Australian content rules. Following the decision of the High Court last New Zealand production can count toward broadcasters' Australian content quota, the ABA has been devolved by the High Court to remake the Australian Content Statute so that it accords with the CTR treaty obligations.

We think that the Court has presented the ABA with a difficult if not impossible task to try to make the obligations under the CTR, which are about national treatment for New Zealand persons in the provision of services and making programmes, consistent with the players of the Broadcasting Services Act, which talks about reflecting Australian identity and characters on Australia's television screens.

The industry has argued and believed to have the Parliament resolve the issue for the ABA, by changing the Broadcasting Services Act. We were successful in the sense that a resolution to that effect was considered by the Senate in June of last year, which resulted in a resolution which refers most to a Senate Committee which is looking at the possibility of amending the Broadcasting Services Act at the same time as the ABA's reviewing the standard.

We will continue to push for the legislative and diplomatic solution. We see that as a really fundamental issue about how we approach the regulation of our national industries. We're arguing that essentially Australia should have the same

approach as the Canadian and the Europeans – to not have issues of trade liberalisation confused with measures designed to encourage the development of cultural industries.

Heid stressed that it's not about attacking New Zealand programmes and their makers, though SPA's does take issue with the possibility that New Zealand producers may be able to sell into the local television market at discounted rates for New Zealand producers. Australia is a secondary market, the main protection costs covered on their own domestic markets. They therefore have the same access as Australian products to world have except that Australian producers have to find the cost of protection domestically. Heid maintains that this issue must be dealt with by the ABA. "Given if you accept that there is some obligation under the CTR, it has to be on the basis of fair competition."

#### Moral Rights

The moral rights issue that been on the table for some time is to give morally apply. The Government took the moral rights legislation out of the Copyright Amendment that went through Parliament because there was still a question as to whether the issue of how moral rights is to be treated in the legislation. SPA argued that there needs to be in the legislation an option over moral rights of writers. The Australian Writers' Guild and Australian Screen Directors Association were opposed to any form of writers' except in relation to people who were employees.

SPA is continuing to talk to the Guild and ASDA about a compromise proposal, with a view to an agreement amongst all the players, which includes the Guild, SPA, ASDA, broadcasters and distributors, that can be incorporated in the legislation. From our point of view, we recognise that Australia has a commitment to introduce a workable moral rights regime. We want to see it work for everybody, and we also want to get the issue of moral rights resolved and off the agenda, because

I think there are major pressing issues for the industry to confront.

#### Delegates Guests

An usual number of high profile guests will be attending this year's Conference, including director, producer and writer George Lucas (Jaws, E.T., Star Wars), Paul Verhoeven (Channel Four Television), Eric Roiser (Working Title), producer George Aro, Wendy Palmer (Golden Films) and Tony Safford (Cath Century Film).

Heid says the Conference has moved away from being solely about business issues and what's being whether looking at more creative aspects of producing.

Last year we had Saul Zaentz as a keynote speaker. This year George Lucas, who was attracted to come because it was a Conference you about the business. It isn't a matter, although people do come to SPA because of the opportunity a platform to network and to make contacts. The formal sessions of the Conference have a emphasis on creative issues and the experiences of a whole range of producers in film and television.

Heid believes that the experiences of producers like Zaentz are highly relevant to local producers.

At last year's Conference, a lot of people were inspired by his commitment and persistence to the vision of what he wanted to make, although perhaps on a scale larger than a lot of Australian producers are used to working with. They took from that the sense that if you believe in the product and are willing to persist with it, you can see the vision that you, your directors and writers have as a project through to the end and can compromise on that vision. It took a lot of people inspired that to be very inspirational.

There are similarities in each of the markets producers work, the creative elements, the business elements, getting ideas, knowing how to sell them in the industry week. Then it how you can make your own personal project work. ■



# Unfinished Business

Movies, Content and New Media By David Christ

**I**n political terms, there were four great, catalytic events in the renaissance of the film industry. The first was the 1991 regulations compelling all commercial studios in Australia to relocate to be Australian-made in order to continue receiving tax incentives that were necessary for the emergence of local movie production in the 1960s.

The second event was the creation of the Australian Film Development Commission in 1993, the precursor to the Australian Film Commission.

Third was the enactment of the 1994 tax legislation that, in May 1996, and the last, the establishment of the Australian Film Finance Corporation in August 1996.

The policy framework is nearing a finale, too. It is 17 years since the definition of "Australian film" was last revisited. In the interim, there has been a wave of globalism—evidenced here by the continuing reluctance to relocate to Hollywood and the arrival of two-3D studios on our shores. Warner Bros. and Fox, both a third Australian-owned, in the mid-1990s. Fox Television has landed, with its vision of global films (quantitative) programming. And now the World Wide Web has begun its wholesale reconstruction of the media economy.

Looking around the landscape, one might conclude there are several things that stand out, to say the least. Here are three, in no particular order.

Why does an industry that started off on an international standing, and "discovered" and developed so many talented filmmakers, play such a limited role once they are launched successfully in the global movie market? Why still are we not the third largest local movie, film production, to music, and video market in the world?

All of these symptomatic questions whose proposed or implied answers have been proposed, a little breathlessly but probably accurately, to the

capture of film, why is there so little policy action for the emerging new industry, the so-called animation film, the virtual documentary, the proposed Internet film, the 100 megabit clip-on film, the movie film, and the television hour and half hour?

With so many movies made here than a thousand years ago since the late 1940s, and so much talent, infrastructure and accumulated expertise why do Australian movies still lose so much money? To break it down, how much of the loss is a cultural deficit—the cost of isolation—and how much a systemic condition of the movie business?

These are questions. If we could answer them, might business with intelligent policy be going forward?

The film industry is a private, not only for Marjorie. On the one hand, there are the lawyers and the continuing need of subsidies, and, on the other, the evident success of Australian actors, directors, designers, GPs, editors and writers in the global movie business—and their disproportionately great earnings in Hollywood. There is also the evidence of efficiency from Hollywood. Sydney movie production costs are reported to be 30 percent cheaper than Los Angeles. So, if we find, it is not the issue of talent or efficiency.

Here, it is instructive to compare the average profit ability of Australian and American studios. In Australia, as noted, the average return to copyright owners is about 40 percent in the dollar (ignoring the opportunity cost). In America, for the Hollywood studios—most of the 10—the average return on copyright is "break even," that is, a mere return of capital with no interest or dividend.

If the studios break even, equity is a capital loss of about 25 percent per annum, this being the minimum return on funds necessary for 800-cent rate of opportunity. Multiplied by the normal economic lifespan of a studio, which is roughly less than three years—and commonly four or five, it sug-

gests an efficiency loss in the order of 50 to 60 percent—not much better than the crude losses of Australian studios.

Of course, the idea that Hollywood is growing and bearing its losses while it undertakes what is possibly the most successful cultural invasion in history, is plainly insane. For those losing money, Hollywood has been one of the great engines of the American economy.

In the movie business, the normal distribution of the total dollar is 50 cents to the studio and 50 cents to the studios and copyright owners—paid last, after everyone else has recovered their costs and made a profit. For those studios and copyright owners, movies are a lottery bet. First to commit and last to receive. But they generate tremendous upstream profits for the media men, for every agent and distributor with some property on the long river flowing from the source of creation to the mouth of consumption.

The drama of the film industry is that despite its exemplary performance against almost every known industry measure—hits, awards, talent, skill, low cost efficiency—it is always an overvalued, over-copyrighted investment in below investment grade, and propped up by subsidies. The movies may be worth, but the copyright is junk.

The consequence of this one failure is a capital drought. There is no money to fund the big picture, no money for the recently explored formats of the new media, and probably little for superior education.

Addressing this failure looks like the future of "Australian content." We have to create a market in copyright instruments that is deeper, more transparent, more equitable and more efficient than the present market—in a way to give ourselves the calculating power of the middle men and the strong, my valuing of local culture.

Much of this reform can be achieved within the present policy framework. We have a





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# Market Review

In an ever-adapting marketplace, two new companies detail their respective philosophies: Entertainment Finance Group (financing the industry); Sonobex Australia Pacific (production and distribution).

**T**he formation of the Entertainment Finance Group, which EFG just completed the start of an all-weather funding source for the local entertainment industry.

The Entertainment Finance Group (EFG) is a Melbourne-based company acting as the local expression of Imperial Bank.

Imperial Bank, which has its head office in Los Angeles, is a world-leader in entertainment finance. In fact, Imperial Bank financed more film titles than any other private financing organisation in the world.

According to Justin Pearce, Executive Director of EFG:

Our mandate is to provide Australian and New Zealand producers and distributors of film, television and multimedia production with a documentary source of funding, and access to a large knowledge base.

The two main forms of finance available are Pre-sale Finance and Gap Finance.

## Pre-sale Finance

Pre-sale finance is debt finance secured against pre-sale agreements (as known as minimum guarantee or distribution guarantees) struck with territorial distributors. EFG assesses the worthiness of the pre-sale contract and the financial standing of

the distributor. In doing so, EFG will typically request a minimum financial database which details the previous payments history of distributors.

There is no upper limit on the dollar value of pre-sale agreements that will be considered. Pre-sales are not required to provide collateral security, such as the facility bank, in order to finance against a bankable pre-sale agreement.

## Gap Finance

From the perspective of the local industry, the most interesting type of finance offered is gap finance. Gap finance enables producers and distributors to secure debt finance against a project's potential revenue. This form of finance is currently only available for film and television projects.

Typically, some territorial rights in a film or television project (e.g., Germany, Australia, etc.) would be covered in order to attract funding. The remaining/uncovered rights are kept for exploitation at a later date when a more complete product is available. These uncovered rights act as security for a gap finance loan. Revenues from those territories will be used to repay the loan. In a standard structure, once the gap finance loan is repaid, further revenues revert to the distributor/sales agent, the producer and equity investors in the territory market.

EFG likes to place a reserve upon world territories as security for gap finance by reverting the elements of the particular project and the parties involved. Pearce explains, "The amount of gap finance available

will depend upon such things as cost, schedule, director, producer and budget."

## Other Products

Equity investors in any project can make use of the EFG's revenue collection service. The financiers are indeed in position to assist in the collection of contractual payments from territorial distributors.

Larger companies can use film, television and multimedia facilities as a borrowing base for a line of credit. Those companies looking to expand into acquisition can also secure acquisition finance against the film, television and multimedia assets of large companies.

EFG has project turnkeys in the works in multi-media film, television and multimedia projects.

Some publicly known examples of projects that have secured pre-sales and/or gap finance through alternative sources are:

- *Black Christmas* of the British studio, owned by Johnnie Walker, produced by Forest Prods. stars and starring Johnnie Walker as John.
- *Armageddon* produced by Sonobex Asia Pacific Ltd, with special effects by the team who created *Independence*.
- *Muggers*, starring Matt Day and Jason Barry, produced by David Robinson and directed by Michael Finn.
- *SLC Punk!* produced by Sam Mayfield and Peter Wood, and distributed by Beyond Films Ltd.

The Entertainment Finance Group can be contacted on 03-9444 4444.

**O**pening our office in Carlton Street, Melbourne office, Sonobex Asia Pacific Limited (SAPL) - a subsidiary of Sonobex America - has quickly established itself in the business of producing low-cost commercial films with a clear advertisement/entertainment focus with budgets under US\$5 million.

Sonobex films are designed primarily, but not exclusively, for release directly to commercial Pay Television, video and three-to-six television. General manager, David Clancy, is 30 years old. With a strong line up of films on the slate, he is confident of a profitable and exciting future for the company.

In September 1997, SAPL announced an end of financial year net profit of A\$1.1 million. Following twelve months of rapid expansion, SAPL is the second most profitable television-based software company operating in Australia.

At the same time, SAPL announced it is handling the local national distribution of *Simple People*, a feature starring Kylie Minogue, which begins principal photography in Adelaide in early November.

SAPL is 50 percent owned by Sonobex America. Recent developments within the Sonobex group has led to SAPL undertaking some of the higher budget film production activities with no risk to SAPL beyond US\$5 million.

The companies also recently restructured their distribution activities and now Sonobex owns 50 percent of Sonobex International, a global film distributor. In November 1997, SAPL also acquired the Canadian and part Century film libraries, giving the company access to and total copyright of 1,700 feature films. Earlier this year, SAPL established a new USA-based home video channel, including television channels. This is an equivalent venture with the Canadian film library. In November 1997, SAPL also acquired the Canadian and part Century film libraries, giving the company access to and total copyright of 1,700 feature films. Earlier this year, SAPL established a new USA-based home video channel, including television channels. This is an equivalent venture with the Canadian film library.

Generally SAPL films are not designed for large-scale cinema release. The company, therefore, does not compete in the high-risk box office film business dominated by the Hollywood studios. SAPL is set up to produce profitable films and recent total output is noteworthy.

In the past twelve months, SAPL has delivered four feature films, *Swingshift*, *First Wives Club* and *Midnight*



Midnight  
First Wives Club

and *Foreign Fields*. Over the next year, the company has plans to release about 20 to 25 feature films, having confirmed *Armageddon*. The *Living Partner* to be directed by Academy Award-winner Michael Landon, *New Blood*, to be directed by Michael Haneke and *Street in Canada*, and *Simple People*. Additionally, the company recently acquired the international distribution rights to the Australian police thriller, *Redford*.

With a well-proven product line and an experienced distribution and a team management team, SAPL looks forward to expanding its involvement in the Australian film industry in the future. Sonobex can be contacted on 03-9444 4444.

# Moral Rights

The story so far and where to from here? By Lisa French

**A**ustralian writers recently took to the streets for the first time in 50 years. The issue was moral rights – without a major moral rights act, a badly-drafted law within the film industry and elsewhere in the arts in Australia, although

it would be hard to say that the other sectors of the arts have been strongly hurt in their protest. Personally, I never actually participated in a battle to save the largest glass ceiling in the world: the head-mounted French ceiling at the National Gallery of Victoria. I was appointed to document last year that the Gallery was not only illegally dismantling into flip the constitution, in place it in a glass gallery similar to the Christian shopping complex before the impact of the ceiling, which when on a visit like mine, would be fixed, but that it was consulted with the artist prior to making the announcement. The National Trust and fans of the ceiling took this battle to go against it in situ. This was a battle which might not have been necessary if moral rights legislation existed.

In a (read media-release on 1 July 1997), Senator Albanese and the Attorney General David Williams announced that provisions to establish moral rights (in the Copyright Amendment Bill) would be withdrawn from the bill before the Senate to establish moral rights. They also given an undertaking that a Bill on moral rights will be introduced before the end of 1997. "Following further consultation with interested parties to tentative differences in the nature of the rights." The withdrawal (and the rethink is complex) a great news for the moral rights campaigners: given that Senator Albanese was quoted by *The Sydney Morning Herald* as saying, "moral rights in film were supposed to be a controversial collection of ideas such as film".

To moral or not to moral is not the question according to the Australian Writers' Guild, Australian Screen Directors Association (ASDA) and the Labor Government (in addition, the other Shadow stars for the industrial to follow, Finance and the Arts, released a statement stating that, "The industry, we have concluded that the loss of rights in artists is the great a piece to pay against the uncertain risk to industry investment".

At the Moral Rights forum held at the Melbourne International Film Festival (MIFF), screenwriters Jan Sardi said that there was no view in legislation which

does not safeguard artists and cultural integrity, and that the idea of a nation offered "Creative" legislation which protects the community at large.

The legal Foundation for the protection of moral rights is the Berne Convention. In 1984, a gathering of artists, lawyers and legislators convened in Bern, Switzerland. This meeting resulted in the Berne Convention for the Protection of Literary and Artistic Rights, a raft of rights which was to be written into the laws of the participating nations. Australia has been a signatory to the Berne Convention since 1928. Moral rights specifically give the artist the right to recognition (paternity) and the right to integrity in a work (although other rights are sometimes claimed).

In his Cannes Papers article on moral rights, Australian producer-director John D. Murray said that "The notion of moral rights is a reflection of the Declaration of Human Rights, Article 27 (3). Europeans have the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author".

At the Sydney Film Festival, Jan Sardi quoted the Copyright Council, saying that it provides, "a recognition that a work is an extension of the creator's personality, and as such binds the work and the creator's identity to the work and the creator's identity and respect".

Moral rights recognise that there is more than a causal link between the author or artist and the work of the creator. Whilst Australian copyright law recognises and protects the author's economic rights (reproduction, publication, performance, broadcast, etc.) it does not recognise the author's intentions and his/her relationship to the work. The spirit behind moral rights is to protect the artist's work so that it is seen as it was intended, and that it is not mutilated or used inappropriately. Jan Collins, Executive Director of ASDA, has said that,

for his, along a computerised mail web connection. But there are times when protection where a work is released into the marketplace which makes it not writers who think that the moral work is the work, work or that it has been reduced by the director."

Elizabeth Sax Lehmann has described the inner logic of moral rights in the following way:

"With moral rights protection, when an author writes a film that five writers, whether in a today or in 30 years, they will know they are using the work as it was then to us."

At the MIFF forum (in Sardi gave an example of an inappropriate use, quoted by Geoffrey Hinton, the writer of *Boys and Girls*. If someone wanted to rob it to promote a political, moral rights legislation

would allow Hinton to say it. This is a stark threat of moral rights (that the work can't be plucked without the artist's approval). In this way, the artist is able to act as a protector of cultural integrity, in fact, as a trustee for the public.

A film called *The Iron Curtain* was made in the USA and the producers used by Shostakovich, (Shostakovich and others without permission) – (USA) citizens don't have copyright protection in the USA – but acknowledged them in the credits. The musicians sought an injunction (which was unsuccessful) in the USA, because they felt that the film was a threat to their intellectual and artistic integrity to their political ideology. Another American example was the playing of the Schostakovich's *Violin Concerto* at a faster speed by a television network to fit a particular time slot.

The complexity of moral rights creates great problems for all involved, especially in collective works such as films. Many have questioned given moral rights to writers and directors. The Screen Producers' Association of Australia has had quite a role in that Australia is the only country out of the 37 (except Canada where the producer has been put into legal action as author. Philip Davies describes this as being like suggesting that, "Theater is should be defined the partner of our God's (theaters and theaters) at the end of the world." Although SPAA claims to support moral rights, it has also argued for a market reform, in effect, for a step back from the rights a producer currently has under copyright law (before an artist may be able to bring actions for defamation in breach of a contract where he/she is damaged). Australian Writers Guild President Alan Hughes has said that a writers' contract to the spirit of moral rights and that

A writer means that the writer and director get moral rights; then were clear, effectively leaving the producer holding the option. This is also to prevent him from being, then prosecuting anyone who exercises this right."

Just who should be regarded as the author has been the subject of some dispute. Writers have had to battle to be included as authors. Previously in *Cinema Papers*, John D. Murray offered a useful discussion on what the author is and describes this as the creator, as the "one who conceptualises, implements and provides the essential of his or her idea as a creative medium" and "personally determines the content, nature and style of the expression to be manifested in physical material form".

The industry has noticed this year's new movement from the cinematograph film is kind of self-regulation, where within Australia, on a case by case basis, writers may want to change in the work, the later self-regulation, self-regulation, in

incommodate broadcast by law and avoid invasions of it, and to make clear language on flight or pre-recorded versions. Other alternatives would respect the author's consent. This was not once in ideal, but as a compromise position for all parties. However, after months of negotiation, this agreement fell through following further lobbying by SPAA, FACTS, television networks (commercial, pay and public) and a new player, Fox Studios Australia, which, according to Goughson, "helped [him] instrumental in the campaign to resist to the writer". In the USA, unless don't have moral rights and American studios could be seen to have a vested interest in supporting protection to ensure Australian writers didn't get moral rights, because ultimately American writers might go after them in fact. The Canberra Times reported that the Writers Guild of America West has supported Australian writers: "The problem now is that we intend has to be treated out again about the bill can go before the Senate."

At the 1995 Forum, Chris Lovell, a senior screen chairperson of Working Artists' made a useful attempt to summarise the current positions on moral rights. He said that what was to be debated was whether the entity that actually produces the film can take ownership of moral rights from the people who made them.

At the same forum, writer Michael Bell told us that the producers view is that it's too good for him and, therefore, they should be able to do what they can fit, despite the fact that it is the writer and director whose work is misrepresented to the world.

Writer Jan Savell described in the following is how the writer can spend years writing the production, the government funds it in the recognition of the cultural significance of Australian stories, the production might also get some money funding on the same basis and Australian spend twelve months making it. The producer takes it to its markets and festivals (frequently also with government money) and a foreign buyer can take it and do anything with it without consultation with the author nor regard for the time, effort, government money and cultural investment Jan Savell illustrated this at the Sydney Film Festival, saying that without moral rights donors might do whatever they liked, and gave the following examples of limited and chaotic: a Japanese television company bought anime television series so he could have it built with him.

At RFF, Lovell summed up the two sides of the debate. He said the producers have argued that film production is an industry where the creative team are the only link in the food chain and that they are beholden to the market (television networks, film distributors, etc.) According to SPAA, that market won't accept programmes where moral rights are affected. While Lovell described this as the current

position, he agreed with Lovell's argument that this isn't going to be SPAA's final position and it will eventually wear what it has to and stay well come around to a different view.

This can perhaps be illustrated by the fact that in April 1998, the Home Network allowed a moral rights clause for writer Mary Heide on *Mystery Suite*. Lovell stated that in a very competitive industry, where around by present of English speaking product is produced by one country, the USA (which does not have moral rights), the Australian industry will be put at a competitive disadvantage. Lovell stated that the UK, Canada and New Zealand have writer provisions and the USA has no moral rights whatsoever. He said that in Australia any film rights in a work, such as in the so on, are negotiable and why shouldn't moral rights be in the same good list? They say the writer does or more than state negotiation.

The last point is all made more complex by the fact that moral rights may extend across the entire film and television spectrum, and also across a series of a television commercial right clause. The AFS has claimed this is a mechanism to reduce competition points, but it doesn't seem to have made the issue. However, it should be noted that the current clauses which were worked out only applied to a cinematograph film and not to all the other areas. In addition, performers have made claims for moral rights and this adds a further complexity.

Lovell summarised the writers' view, saying that moral rights have existed for years in equal countries and the reason has been to live with them, that moral rights is a really endorsed the stakeholders, as far as he was aware. It's had only occurred before in French history in relation to film and this is a country with basically talking away with it one hand what is given by the other. And producers are not engage writers who refuse to accept it, that moral rights are needed to protect only extreme abuses of creativity and, finally, the current clause only covers features, documentaries and mini-series as features and not series and serials, advertisements, soap operas and most important, multimedia. Lovell pointed out that the in general regarding the loss of production being brought to a halt by writers demanding control is unfounded given that moral rights cannot be claimed if a work does not exist: the writer production can't be held up. The writers have been in a poor position to illustrate that examples of problems caused by government rights have not been forthcoming.

The position (at the time of writing this) is that the industry is negotiating, guidelines are being developed, etc., etc., are currently trying to come to an agreement. The original concept clause, it seems, will still be

used, but a new approach is being negotiated and it is likely to be a different one. The new approach brings the legislation back to consider the idea of authorship as control and so far it has made good initial support. The proposal, which I understand was put up by writer Ian David, is for "Joint Authorship". Under a "Joint Authorship" agreement, a need for writer to be removed, it means if authors have this agreement, they cannot take a moral rights action without the other author's agreement (obviously this does not apply to single authors who would get a joint authorship agreement such as the *Concord* *Concord*, although it is not immediately clear if single authors be asked to sign "Joint Authorship" agreement). "Joint Authorship" provides some certainty, especially, on, provides where there is a creator and various authors, and it is likely to solve some problems areas such as advertising. If agreement is reached, it is likely that this will be accepted and put up by the government. This means that, so far, both certainty and moral rights are achieved, but all parties continue to be involved and are negotiating in good faith. ■

1. Peter Cookson, "Moral rights: a new action", *The Sydney Morning Herald*, 15 March 1998, p. 10.
2. *Moral Rights*, 20 June 1998.
3. Peter R. Murray, "Getting Moral Rights Right", *Cinema Papers*, 16 July 1998, December 1998, p. 10.
4. Ibid.
5. Ian Coffey, "Where rights are they anyway?", *Cinema Papers*, 16 July 1998, p. 10.
6. See Lohmann, "Moral rights legislation: a threat to our creativity?", *The Australian*, 17 November 1998, p. 10.
7. Copyright Law Review Committee, *Discussion Paper: Moral Rights*, September 1998, p. 15.
8. Philip Adams, "Rights for our writers?", *International Association of Writers*, 10 May 1998, p. 10.
9. *WGA Deal at the Melbourne International Film Festival*, *Screen*.
10. Matt Goughson, "New Herald deal the bridge?", *Screen*, 16 July 1998, p. 10.
11. Peter R. Murray, op. cit., pp. 10.
12. *Moral Rights*, op. cit., p. 10.
13. AAF, "US writers in support", *The Canberra Times*, 25 August 1997, p. 5.
14. Editor: This is hard to believe. Two thousand copies of the newspaper were sold without even recording the situation (there is a 100,000 copies circulation under French moral rights legislation in 1991 to stop the French distribution of *Le Monde* in the French State) (Murray) showing an effect on the market without the writer's consent, the court ruled in favour of writers in 1995. Alan Fletcher successfully took action against producer Annette Besson for trying to alter the end of the film they were making.

## Profiles

Mark Smith and Tim Hunter look at key international events in SPACE

**M**ATT BARBOUR  
Director of Acquisitions for  
Mancuso Films, Matt Barbour  
is responsible for sourcing film  
features and screen plays, financing  
independent projects, and  
handles pre-production and co-productions packaged for  
both television and theatrical films.

Heads responsible for two projects released for that time. Beyond this, we and Canadian partners are maintaining the human development of the American state. This is because the economic policy of Argentina is dominated by the state and is not being as successful, which is not a good thing.

Below (going clockwise four years ago) are the  
analysis for independent producer Todd Harris at *Glenn*,  
Entertainment

**J**OHN HUNTER, President/General Manager of Professional Photographers, John Hunter has worked as Head of Customer Services and Director of Business Affairs. In December 1993, he was appointed to the Board of Granada Television as Head of Programmes and Management Services and Managing Director of Granada's studios, including in this role and his appointment as Managing Director of Granada Television in late 1995.

Following the restructuring of Omnicare Medical Group in August 1991, Burns Insurance (the) Managing Director of Omnicare Private Ltd. (hereinafter Omnicare Private)

The umbrella group is responsible for the development of the programme-making and other related operations. It has three branches: London Regional and

Backbone-Type Toys Productions, Granite Film Festival, and (Manufacturers) Studio, Studio's Hollywood USA, and International Cinema. The Association, Movie Products.

Recovering Ordovician of Central City, Broadcasting is good. Being a sign of the beauty of the New Jersey

British Telecom, Channel 4 and the Home Shopping Channel. He is a member of the Royal Exchange Theatre Board and the Manchester and Cheshire Local Enterprise Board.

**T**HE CELEBRATED Italian service-free dinner from [www.albergoimperial.it](http://www.albergoimperial.it) (A&I Inc.) and producer of *Impressioni*, was recently declared "the product's prince" by *WineBusiness* magazine.

His teaching has been an all-consuming passion for Diaper since his first student film as a sophomore at Oregon University from where he graduated in 1977 with a degree in film and theater.

In 1983, Capelton was instrumental in starting off King Of The Grooves' Fun Fest. As a producer-artist in London's Underground Studios, he met and was first inspired by producers Duke Ellington and Donald Lusher and the great instrumentalists, JJ Redd and Bob Grenwell. During this time was joined Capelton was married to an African ex-Director and worked as a road trip driver, too. (See Power Over Love)

Stacy spent 10 minutes working with her, giving

thoughts since his production assistant's previous duties served as producer on the Emmy-nominated *Boyz n the City*, the documentary *The Billie Jean King Story* and two sides of the on-camera film, *Black History and Spirit of Flight*, which were used to obtain Congressional funding for the U.S. Air Force in 1991.

**P**ATRICK HENDERSON, Vice President of Animal Nutrition and Production, has been with Elanco since 1996.

**I**n a ceremony at New York University's graduate School in New York, Peterback was announced as the recipient of the Academy Award for his work on the television series *The Untouchables* (1959-1963) and *The Untouchables: The Movie* (1960).

Feinstein also served as the Executive Director of a change administration in Lower Merion Township Council.

**F**MC Fellows is the co-ordinator of Making Your Film, a unique film festival, awarding the winners, a scholarship that begins to open with the full inclusion of Fellows.

Fellner is mainly one of low-budget BITEs from his first ad at producer Irving Allen (the same producer of *Outward Bound* [1946]). He produced *Therese* (1954) and films performing theater, including *Portrait of a Lady* (1966) and *Albion* (1966).

Working Film Films (produced for commercial) *Four Weddings and a Funeral* (1994) and has a full slate of films including *The Wolfenden-Boy* (1994), *French Kiss* (1995), *Don't Men Believe* (1995) and *Be* (1995).

**BEFORE**

**S** Acquisitions and Production for Columbia Pictures, [among] eggs to local exhibitors. In the New York headquarters before returning to eggs to run the acquisitions department from October's newly-created Los Angeles office.

Marine has applied to apply for a licence to be a script writer. (Report dated 17 The Spectator 1992). The Commission is happy to apply. (Page 10 of The Spectator 1992). I will submit a copy of the report to the Commission. (Page 10 of The Spectator 1992). I will submit a copy of the report to the Commission. (Page 10 of The Spectator 1992).

Formerly *workshops/acquisitions* at Southern Arts Entertainment and Film Industries, Oliver also served as Program Director for the (pre-independent) Folio-Film Market. He was a member of the Program Wing Committee for Festivals/WEEK and a founding member of the Board of Directors of the New York Museum Film Festival.

Library: Regi onal Library, American Revolution, 1776-1783

the Golden Globe, The New York Film Critics, and National Society of Film Critics awards, and received *Rosie* a very mixed reception.

His long career directed mainly the 1950-1997 after which he relinquished the director's chair to pursue and write The *Imperial Chinese Room* (1998) while co-authoring the book *Architecture of the Stage*, *History of the Book* (2000).

Larsen's company, Laxson Ltd. produces *Green Song's* *Robbers of the East*. An *Updell* Lucas producer, the story *Robbers* was Executive Producer on *Indiana Jones and the Temple of Doom* (1984), and again serves as Executive Producer on *Indiana Jones and the Last Crusade* (1989).

Build your Executive Presence of Super: The other side of the coin (2013). The advanced fantasy, below, is a collection of other related works.

The authors thank the staff of the University of Illinois at Chicago for their assistance.

1997). Latex released the copolymers *N*-isopropyl vinylcarbazole (NIPVC) and styrene-butadiene copolymers (SBC) and polyisoprene (PI) and enhanced visual effects and newly exhibited large magnification effects on his marginal vision.

Los Angeles, Calif., estimates for 1994, they employed over three companies. Los Angeles companies include Photographic Magic (L.A.) and November Sound (Van Nuys). November continued product line and studio post production business that have now combined under the November Group.

SuccessAxis Entertainment Company, an international developer and publisher of entertainment software, reports to have sold more than 1.5 million copies of its CD-ROM game, *Street Assault*.

Lucasfilm Ltd. included 90 of Lucas' feature film and television productions and the business activities of licensing and the Trill Group. Lucasfilm's next project is the Star Wars prequels, scheduled for release in 1999. Lucas is the chairman of the Board of The George

United Educational Foundation, and previously the board of the National Geographic Society-Educational Foundation. Areas of great foundation, The Joseph L. Campbell Foundation, and The Film Foundation. He is also a member of the USC School of Cinema Television's Board of Trustees.

**GARY LIPPENBERG**  
Gary Lippenberg is a founding Partner of Mutual Film Company and is responsible for the production, financing, acquisition and distribution of a number of films in the USA and

International with international partners (BBC, Tate Museum, Tate Trust, Standard and BBC PM).  
 Co-ordinator of a number of major film exhibitions, including films as Executive Producer of *The Last Days of Troy* (BBC), *Samurai Strategy* (BBC), *The Last Days of Pompeii* (BBC), *Samurai Strategy* (BBC), *The Last Days of Pompeii* (BBC) and *Samurai Strategy* (BBC). He produced and assisted in the development of *Samurai Strategy* (BBC).

*Streptococcus* is commensal and rarely causes pathology in









# Known World

## AUSTRALIAN FILM TELEVISION & RADIO SCHOOL

BOOK EDITED BY MEREDITH QUINN AND ANDREW L. URBAN<sup>1)</sup>

number of other independent, but rather striking, films in America [...]

Professor Pugh's words speak to an after war, a completed culture of war movies, and the lack of them and their belittles to us about them. He didn't say a lot, but the things that he said were very useful. I want to remember them for today. Then, when it was all over, he called me into his office and he said "You know how to make movies now. You've got them in focus and you know what acting is and how to start and to take a movie, but you'll never make a great movie until you know about film and film isn't it. And you won't make a great movie for at least another five years." And he says called Gillian Armstrong and said for some thing to film, and to both of us he said, "There is an airline ticket to take film festival in France and here is — I suggest how much — a thousand or two thousand dollars, and I want you to go and not come back for at least six months. I want you to go and I want you to study the world. I want you to look at people in other countries and I want you to see how they live. I want

you to look at other problems and life in the world and I want you to study it and I want you to have some good ideas about the community of the human experience and when you've processed those then you'll be ready to make a movie that will be really, truly worthwhile. Until you do that, just run it and you never will."

So, Gillian said I set out, I was twenty-eight. I don't know whether they just found some money that they had left over and so to often the case with you in senior positions, it was that's spend it or you won't get it again. In the real world next year, as we have it, it was just an inspired benevolence. But was set off and did exactly what he told us. We went to art galleries, every art gallery like Florida, the Louvre, the Metropolitan Museum in New York and so on. We read films, books, the classical world. We watched movies and then this journey into books made me really shy about what we had, as Americans, and that was, not a family step culture history, we had nothing to be afraid of. I realized what from a

French film student I met on it was like of being as good as the greatest that the world has ever known. The greatest pictures, the greatest writers, the greatest filmmakers. We had so much fear because there were hardly any colored artists in Australia, certainly not artists of a world level. Suddenly I realized that we could do anything without fear and that this was a huge advantage. I came back and, sure enough, exactly five years later, started work on *Whisper* [1979], which was my first real feature film. Five years earlier, maybe later, Gillian started work on *My Brilliant Career* [1979], which was her first real feature film. So Professor Temple was right in several ways [...]

What of that world or that Robert Arneson, how can it be known? Did you ever in touch with me before?

Yes, I went back to the School, by my own means. I got a grant from the experimental film fund of about \$25,000 to make a film called *Black Rock* [1974]. I'd spent the day and but the film was beautiful but I didn't

get working as a professor. Just like Fred Schepers had done when I was there and produced some short films for the second-year students. I guess this was in 1977. The truth is that it was a chance to earn double the salary. I was earning as a production assistant at Film Australia and I did spend some time advising the students. But my major preoccupation was writing enough money to pay David Huggitt, who was writing *Redheads*, and his assistant, Fiona Rankinberg, and just trying to think that money was I was a bad teacher. But maybe not because I guess if the students thought about when I said hey, they'd realize what you had to do in order to study make movies. So maybe I wasn't such a bad teacher after all, because for example maybe you can live in this kind

Do you see a school for people who wouldn't go back to the School, now?

Oh yes, absolutely, although sometimes when you know I change hands and teach a dancing class at one point during Jane Campion's year. I



[illegible]

at least that is not a fraud. All the other students had made films and I never had (except for example last a showing of Super 8 movies. We learned this slogan and I think I had had in my hands some people as I did from the beginning.

**Q: YOU REORGANIZED THE FIRM FIRST, NOW  
HARDWARE. HOW DO YOU SEE THE  
INDUSTRY'S FUTURE?**

[illegible]

My next film wasn't until 1981 (*The Hungry Heart*), so I followed our couple of making that film, having thanked that my first short film was a blood and gore.

WIGGLES: THE SOURCE AND SUBJECT  
LECTURES? (ARE YOU WANT TO DO  
SOMETHING LESS THAN AT THE 10 WORK?)

[illegible]

1. **THE STATE OF TEXAS, COUNTY OF DALLAS, ss. I, \_\_\_\_\_, a Notary Public in and for said State, do hereby certify that the foregoing is a true and correct copy of the original of the same, as the same appears from the records of said County.**

I never go back with some magazine because I know they'll all hate me (Jagger). But you know, I think that's what musicians are meant to do. You're meant to be arrogant, it's the only thing I feel comfortable doing. — J.A.

[illegible]

and to-date it would seem increasingly likely that effective measures will be put in place to ensure low-mortality outcomes (intermediate) impacts of the antibiotic. In fact, that other computer studies are likely about making the film, although would not be your child's school the environment is not a very natural. This could become a natural that is going a great success while some things are already called. There were an interesting film (see below) through a three year computer, biological data is much to become understanding of the very small world of biology and the ecological system there. In fact, it is.

in setting any goals or giving advice on Australian film and I promised them. The personal feeling was that Australia's situation was unique and that, as a filmmaker, I was not qualified to give advice and I went to the National and I observed that the Australians had no vision to tell. They were like reading a novel. And so I already made some magnificent movies, but Australians weren't going to see them and I got left behind with European cinema. I did not have a big idea like in the American language, so made it without me. And I...

## P. J. Hogan

Scorpiuswings, 1941:43  
TO WHAT EXTENT DO WE FEEL THE  
THINGS, PREPARED YOU FOR WHAT  
HAPPENS IN THE REAL WORLD IN THE  
REAL WORLD AND OTHER IN THE FILM  
sequence 48

I don't think anything has gotten you the job that much. Everybody is more or less the same. I don't think that anyone can get you interested in the Democratic Party. For example, on my paper there was, once, Cassius, and that was completely famous to everybody. That's because there are students who were unemployed for years and made the first thing they did was to take the example of

So, I'm glad that it didn't prepare me for reading because I think that's something you have to experience for yourself.

It gives me a sense of pride and allows of Australian life which may only happen here because when I went to the School I had not seen an Australian movie. I was surprised that there had been Australian movies. This is not disgraced, doesn't it? I think you know, I came from a small town and every thing I read about kind makes movies was accurate. I don't remember any-

[illegible]

**Full Text:** <http://www.industrydocuments.ucsf.edu/docs/000000>

2018年12月15日（星期三）  
 2018年12月15日（星期三）  
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On your initial job interview  
— what issues should you ask the  
recruiter, HR manager and salesperson  
to be prepared for this role?

Superhero parents? Jane Campbell, 1 was very young and still always make appearances to the School and even before Jane became a world-known filmmaker—you know she was going to become a world-known filmmaker. She was very caring of me, which was very difficult because I think I really needed other people's validation at that time because when I came to the School I

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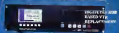


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*Silver Pigeon*: Dark Cary may well be the last Australian film of 1940, but many missed its cinema release. How close a film chance is it to the under-rated *McKenna*. [A]bsent as a brilliantly stylish film was



Source: *Survey of the U.S. Apple Industry*, and  
Market Research Group report to client  
conducted 1992.

**ANTZ**  
*Maxi Lizarri goes  
 down straight to the bugs*

**LAST STAND**

[illegible]

45

A. WYLLIERS BEETHAM • TEENAGE MEMORIES • THE INTIMATE LAST STAND



Sergeant Plymouth (Alan Burrows)  
and Captain Miller (Tom Hanks)  
during Lindbergh's famous 33-hour flight.

**SOURCE:** PRIVATE EQUITY

**Abstracts of the 1998 Annual Meeting of the American Psychological Association**  
 Volume 1: General Topics  
 Volume 2: Clinical Topics  
 Volume 3: Research Topics  
 Volume 4: Special Topics  
 Volume 5: Special Topics  
 Volume 6: Special Topics  
 Volume 7: Special Topics  
 Volume 8: Special Topics  
 Volume 9: Special Topics  
 Volume 10: Special Topics

[illegible]

**A**n utterly overwhelming influx of Asian (Taiwanese) youths along the picturesque Hsuehsueh road is a place of graduation, an otherwise somberly Japanese site that stood such silent protest—would-be aware of their extraneous presence. Everywhere find in

about 100 days, the most productive and healthy place on earth. Director Steven Spielberg has succeeded in a considerable degree in capturing the essential essence of life on earth.

Highly inflexible, the main trunk is the immediately large girth, varying between the typical white trunks. At the canopy tracks, branches are extremely dense, up of the removed spot, the a common back.

The film ends in Captain Miller's  
(Gary Busey) shouting his name out loud.

on Omaha Beach. On Aug. 1, 1944, after intense combat, the beach was secured. A plot in the path of a machine gun was a genuine last defense of honor. Remembering a brother being killed in battle has a different feel to it than, among the daughters, looking down from a window.

It is troubling, several sequence motifs within have been experimentally pinned. It is hard to think of a more catastrophic: poxvirus, where the effectiveness of death is so strongly tied.

[illegible]

















**Figure 1**

Integrating, differentiating, and modeling are the three main types of mathematical thinking that students should be able to do. The following table shows how these skills are integrated into the curriculum.

Know, too, you can also give each actor something different to explore and believe in.

- Player 1 explores but all other change arms, while Player 2 explores 1/4 of the total number of arms and changes it will take to change his will.
- Player 1 explores but not change for its legacy and reduction, while Player 2 explores a total distance, shortest, and shortest.
- Player 1 explores the way to find at not getting too many ways while Player 2 explores for delight and safety, as follows: it's sufficient.

These combinations obviously reflect the score and light aspects toward a total involvement in each other and in the adventure of the scene.

**ABC's:** *Blatant* often succeeds tell-  
lily in creating and maintaining  
psychology of atmosphere by not  
merely being explained and trans-  
lated by reviewer's member in the  
same-to-like, explicit and height  
envelopes doing everything they can to  
stay in control when all you must  
be explicit, or explicit before anything  
back as your direct-to-the-point  
your ultimate goal or explicit to  
and giving anything else as any  
envelopes in the same explicit  
and any type else as the same  
and in fact, and what you can

These elements can bring a scene to an absolutely recognizable level for an audience. For a scene can be quite simply played as a journey between the values of:

I'm okay, you're okay, in.  
I'm okay, you're not okay, in.  
You're okay, but I'm not okay, no.  
We're both not okay.

These macro-theoretical analysis models stress that life games are not involved in at any given second. And life game changes depending on circumstances. This is a great way to look at the journey in a story or in a game. A scene could start with both on being happy, then end with one person concluding that other that they are both away. In the event, it is both people starting out in one state then ending in the opposite. 

Next column, let's explore these games, and how simple it is to actually make the game the space is built around. I'll include sample scenes from film and television as we can see these games in action. We'll also look at further examples to expand the scope. *— Jay Ross*

[illegible]

structure for private capital for roads, the toll and rail containers, and a capital-limited network of public investment agencies including the AEC, FIC, SAG, SRS and Film India. It may equal to these bodies in the new body, we could have some hope of the new vision.

- Editor: From 1974 to 1999, there were 549 chemically released features. From 1975 to 1999, there were 449 unclassified features and 16 features. Research is complete on the 1999 2 period, but remains on at least another 90, given the means rate of half released from 1999.

- 1964, pp. 101-102.

and social organization—the fact that people can choose to live with an average of 40 gals in bottles—Moggi explains that on average the moves produced by the implement cluster yield only a few returns on the required level, or effect two magnifications, the first, is self-reflection, is that “the initial cluster members play the same money game”; the second and more compelling, is that the core business of the implement that you to create clusters that the system can profit from infinite money creation.

- Examples of indigenous organizations participating in the transfer of income paid to agriculture in a recent case, *Wetland Owners, Inc.*, the owner of several large tracts near the mouth of the Amazon River, sued for the three percent share of net profits from gas sales after failing to sign an agreement. According to *Hessman*, despite passing over their financial rights at the time, the Wetland Owners did not sue until the late 1980s. The court affirmed the lower court's decision to let the suit proceed on its merits, but set aside the award of interest and attorney fees because the plaintiffs had failed to file a timely motion.

- Concerning all this, one direction seems promising: to develop a new coaching. One might be that there are always individuals and institutions willing to facilitate entry. There are a number of U.S. firms that have had "open offices" and have found there are always underemployed individuals, and corporations willing to take them up on it; and the third, that companies fully expect this kind of mobility: having become accustomed by a century of advertising, to new and recent additions of people.

**Abstract**

some studies very strongly, and that we  
is available everywhere

Garcia, too, has concerns about the "willing slave" syndrome, the tendency of sugar cane plantation tourists (particularly film as a way of typically willing themselves to the tourist industry. Instead, says Garcia, the problem is that it works. Indeed, canned news makes it all well. He says that more and more people of film focusing is a problem (Garcia and Garcia will be making a documentary).

There's a lack of ideas, of awareness, of how to speak about film. At Clement Fortaud, we were people to comment on the films they had seen, a custom. We need to develop film characters, producers and people who are able to talk about short films.

Today, if a film is a blockbuster, you can't say anything [against it] or you're thought of as being an elite. People don't talk about cinema and that's not problems. Cinema says more are disappearing, even in France, where there are a lot

You know, we'll frequently hear you get your products, products that matter and where a lot more, but with these films it can be very hard—there are no stars, people don't know how to speak about it, and there's a lot to be done in the area. Because people are watching films, they are watching images all the time, but they don't know how to speak about them.

Most of the money for street repairs has gone to private contractors from the national government, but Williams says regional governments are accepting much of it.

I don't think Gaudel [Fleming, President of the Auteurs group] is crazy about film, but he's not read and his about is good exposure to go on stage. I hope through film Silverthorn's career, they learn about the region and maybe they will about a feature there later on. I think this is an interesting, a personal

Short films are mainly made by young people, so when you have plenty of young people wanting to make films in your region, that means the interest is quite strong.

In other countries, it can be the same. Even in England, there are regional newspapers working as well with regional television, they've realized that this is a not too costly way to promote the region. Short films can have extensive

in turn, the market for short films has  
continued to grow.

Up until five years ago, the market was mainly French television, but now people are coming to the show like market is Clichés (Paris) from all over Europe, mostly French cable networks, such as Arts and Canal Plus, are important purchasers and programmers of sports

They think that it's good to show short films to keep a young audience, because they are made by young people – and the community is looking at these films thinking they are made by young people who are more into festivals.

In France, a few years ago people didn't know the meaning of *court-metings*, because it doesn't have the meaning that "short film" has in English. Even in the media they are saying, "he did some *court-metings*." The public is following these people, they leave Jean-Pierre L  aud and Fontana.

It's part of national identity when films really are about cultural and national identity. It's where people can relate to their own stories. And plenty of people seem to have a different kind of cinema, they want to have that simple connection with others, that, they can see the film, they're there like—most of it's totally different, like *Jurassic*, *Indiana Jones*, these *Indiana Jones*. They have this identity, they know where it's coming from.

In Brazil, they did the same film based on *Two Days*, now about the story of short filmmakers and we are watching, *Jorge Furtado* was awarded many times in *Clube do Gato* and everyone's going to recognize a film director because there were good films from about a long time ago. There really are people around who make their films and go to our houses, I think that's the dream. 

<sup>10</sup> While it might seem to show that there is a connection only between the independent variable and the dependent variable, the relationship is not causal.

<sup>4</sup> For example, the Bagan Centre (ABC) with the Bagan APV's, *Associação de Produtores/Produtores Verdes* and Bagan Verde-Hermandad, has already made several other films, most notably *Meu*

<sup>2</sup> After this Pomeroy (1984) (Pom., unpubl.) also found *crassus* like (2) and (3).



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## Dub, Dub, Dub

by Barrie Smith

**I**f you thought all the high-tech stuff in film and video production began and ended at the production phase, prepare to be surprised at the size of the duplication industry.

While the Allied film laboratory in Sydney goes full-on for its communications print division, processing out vast quantities of the turn-film copies to feed the hunger of simultaneous release patterns in dual-tapes, cinecasts across the country, other companies are turning size in the more capital-intensive supplying consumer demand in a more direct fashion by broadly engaging in tape duplication of all types of films—movies, "pay-per-view" videos, corporate messages—for all sorts of clients, ranging in all sorts of lengths.

The current medium's VHS, but advanced distribution technologies such as DVD may well force major impact on the business as it looks for medium-run up-and-coming, like look at some typical organizations.

### Silver Trail

Silver Trail is one of Sydney's video print industry. Don Anderson's Anderson company has been in tape assembly and dubbing for all years. Silver Trail considers itself to be the second largest in the concrete duplication business in Australia, but it was only in 1993 that it began to become a serious video duplication service.

The company is able to play out from most formats—Digital Betacam, SX, DVCPR, DVCAM, SP, etc.—into the dub format is mostly VHS—to the order of around three million cassettes annually. Duplication machines are mostly Panasonic and Sharp Hi-Fi and VCRs.

CD-ROM burning and extended release runs of CDs are new services, relying on Windows NT and other robotic duplicating system. Don Anderson has found this popular with

independent filmmakers wanting a CD of their production.

Anderson states the average release length of his company's dual-tape efforts would be in the order of 45 to 70 minutes, which would be slightly different in some of the larger duplicators like Southern Star and AAV—which do more movie formats.

And, due to the nature of Silver Trail handles "a lot of 30-, 45-, 60- and 90-minute videos" pass through the company's tape decks. In commercial standards are sometimes handled—NTSC and SECAM—but Anderson "can only recall doing two SECAM jobs in the past two years."

"We don't have high-speed equipment, simply because our business is



dominated by cassette tape, at 100 to 2,000 copies is a very typical part of our business. There's not a great deal of benefit to us in high-speed duplication. If you look at the world market for video duplication, between 60 to 65 percent of the VHS duplicators are still made in real time.

In the trade, the variety of material—mainly tapes, corporate films, medical films, tapes and "sell-through" films, the latter coming from public domain material on budget and semi-budget films, including children's product like old fairy movies.

And will DVD have an effect? "We've been watching its rise — if you can call it a rise, as, more correctly, its development — for several years. Like many other people, perhaps 4 or 5 years ago we were concerned about our future, being a tape-based format. But, in each year has progressed, we've become more comfortable with the fact that the VHS system will continue to live — perhaps forever. The "population" [of VCR decks] is no light. DVD, as wonderful as it is as a technological development, really hasn't been handled very well by its proponents, from the complacency point of view and from the timing, timing of releases, etc.

Steve Tuck's Australia feels there's confusion whether DVD industry among those who should know better. It's about the digital and ignorance in the consumer market place itself.

Anderson feels he can foresee seven years of actual growth for VHS tapes now.

What happens after that? I haven't got a clue. Anderson believes between 4 and 7 years from now, there will definitely be a plateau in VHS and it will then convert into a personal case — where there will be a buying cost and obviously a decline in tape-based product. But exactly where that decline will level or bottom out, who knows.

## Clear ownership

Copyright is a tricky subject with a topic involved in copying standards. Anderson is not greatly concerned in most of the company's digital titles as it made the corporate clients, who can do monochrome clear master ship of all rights, etc.

It's only in the next scenario where we scratch our heads and think, "We should have got a

person to sign our copyright documents."

From our observations, I believe the price of VHS-cassette has almost been a fairly small problem in Australia, compared to other markets. But Anderson has noticed the steps of his job had "adjusted its focus towards DVD or Video CD." His has believed that individuals in movie industry communities, video both artists and his own movies as well as CD-ROM computer software.

Because CD-R is such an available medium, it is very easy to make copies and they're always very good copies. It's such a simple thing to do as the back of the shop on the house. Currently, Silver Fox operates mainly as a VHS duplication service in Sydney. This is augmented by its monthly mail-order to the Melbourne office and another site in Auckland.

Steve Tuck, Tel: (01-4) 9419 5115



## Video II

Only a few weeks away is Video II, a 30-year-old version of the duplicating business. Company head Ken Hurley was away — checking out DVD at the time of the interview — checking out DVD at the time. According to staffer Pip Hurley, the company's "very interested" in the technology and has had "very positive feedback" from the marketplace. But he's the movie to find a number of when? adding that Ken Hurley believes "it's not whether you're going to do it, it's when you're going to do it."

Video II has already got much news and energy into DVD as its replacement of the medium, with some discussion on whether to build a pressing plant to get involved in the game, something that is the usual beginning of the process.

Hurley feels that

With all the moving programme material that will have to be trans-

ferred to High-Def formats, maybe our releases will play a part in that. There can already be the \$5.95 aspect ratio, but there are other features such as monochrome and AC-3 sound to be considered. The company's bulk duplication department operates a 24-hour video duplication service. The dual tape Hurley identifies as the high end separate end of the market — including video, monochrome, monochrome, documentaries and many of the release movies you see in hotel rooms — but he's not into mainstream — and

This long list constitutes many short runs, varying from five minute corporate right up to three hour loops for trade shows.

In terms of equipment levels, the company can handle virtually all formats, "including from VHS all the way up to D5, Digital Betacam, Betacam SP, etc." And all the recording standards PAL, NTSC, SECAM.

## Seafields conversion

Video II has a highly-regarded standard-conversion operation, set up, according to Hurley, "to the point where even our competitors have to use us." Video II has the only Axiom ClientCat in Australia, which dramatically increases the quality of its DVD to PAL conversions. This machine is also a replacement for companies such as Channel Seven to convert ageing high-end programming, such as the *Baywatch* series. Content material.

Other conversion work is performed for such companies as Foxsearch (Sy-



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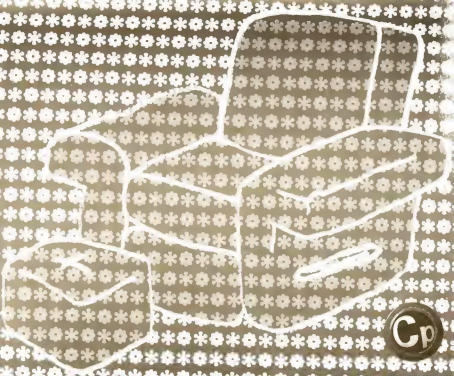


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#### Taping time

Video II operates three tapeless chains, with two affiliates very heavily involved in the television rushes service used by feature filmmakers. Harley

Currently, we're doing two features, including *The Player*. *State in the City*, Jane Campion's *Most Beautiful*, [Bill] Browder's *League of Gent*

Transfers are mostly machine *Avid* drives in, if the client wants, a tape backup

#### Alarms bells

In copyright matters, Harley starts the company is very cautious. "We get calls on how all the time, customers who say, 'they're just for back drive. LA and they don't play this copy all the time and I say, "Find the elements, go and see them and I say will they copy the tape."

If someone writes in with the lines release of *Tomb* and orders 10,000 copies, the alarm bells would be sounding.

Quite often, people walk in off the street with stuff that we know came from one of our video clients. A client may send off a Digital file and order 10,000 copies of it. Then someone walks in with a VHS and wants us to make 100 copies from the VHS, so we get straight on the phone to the client to protect their interests. [And] the next, we've checked the tape with MacroVision, which permits a copy anyway. Video II, Tel. (714) 941-4444.

#### AAV

The company that could last-fully be labeled the ill-placed of the Subsonic in AAV Duplication Services. With a mass of one (oh, by the way, analog and digital) Betacam playback units feeding around 1,000 Panasonic per clip is cost machines in the Westcoast, Sydney and Auckland plants. The company's Ted Gregory discusses the unit as "the standard duplicator in the field."

The range of output falls into two streams: duplication for major corporate clients, and home-video entertainment duplication work of motion picture titles for companies such as Century Fox, Columbia TriStar and Walt Disney. Naturally, the majority of business is HD data, primarily for the home video market. Two sub-divisions concentrate on the low-volume corporate duplication and standardization work.

At the time of the interview, the company was in its last days of an order for 100 duplicators of *Alison Gregory* rates it at:

The largest number of units we have deployed for our clients. Now in mind, the duration of the program [more than three hours], but we will have and something like 275,000 tapeless of video tape to produce the million-plus units that we're doing.

Gregory is unconcerned about copy right issues.

It is never an issue with us, because we only deal with the major studios, and they really own the copyright to the product.

#### DVD wannabes

The next major hurdle is the company's operation is naturally the challenge of DVD. Gregory

We have had a business plan on DVD in place for some years, but the main difficulty is that the format has changed in that time and there have been many variants of it. Currently, the one that seems to be the one that will survive is (DVD) but, in the mean, DVD's primary business models will be in (DVD) rather than an entertainment format.

Although not aware that all the major studios of already releasing programs in DVD, Gregory said:

If DVD is as successful as VHS has been, then it will take 10 years to get a 40 percent market penetration, if it is as successful as, say, CD sales. It will take eight years. So, if it is as successful as VHS is going to displace (analog) it will be a phased transition.

Supporting this estimate is the unappealing notion that our only estimates there are no million VHS machines in the world. Gregory The installed base is pretty big. 87 percent of all US households have at least one machine. So it will take us time.

Gregory takes the attitude that, You can't have a phase trade for production work such as ours in a reasonable volume throughout. And, as the statement, there is not this we have talked to various partners about how we will provide our clients with that service.

AAV Duplication Services Tel. (949) 441-4444

#### PHONE BELLS

In response to the increasing use of the new professional digital format, Film and Tape Sales (FTS), an independent duplication facilities and professional tape provider, has recently invested in Panasonic DVC PRO VTRs. Three top of the line A10 pro machines have been customised to transfer tape from any format on site at FTS's facilities, but are also available for hire.

FTS director, Robert Angell, says: The lightweight, high-quality and well-priced DVC PRO cameras are being used more and more by professional crews for corporate videos. However, because it's new, not many post-production facilities have the VTRs in stock. They usually send the DVC format transferred to Betacam, and that's where our service comes in.

The demand for DVC PRO has been very strong, says Angell. But this is understandable, considering that smaller video facilities don't want to plough the money on a DVC PRO VTR at the early stage in the adoption of the format. Being digital, there is no loss of quality in the transfer to Betacam.

With video tape playback, Angell claims that DVC PRO is set to grow — especially as it has now been adopted by a number of TV channels.

FTS has recently invested in its duplication playback facility and mastered its handling, resulting in shorter job turn-around and cost savings to the customer.

The end of the black & white  
credit roll?

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## Funding Decisions

### Feature Film

**He Did with a Pistol** (in final)

### Television Drama

**Yale**

**Color-Cover**

### Documentaries

**Marshall in Vietnam**

**Samuel Butler: Caught in the Web**

## Production Survey

### Features in Planning

**A Working Tough**

**The Hinge Hooking**

**Forster: Last Pardon First**

### Features in Pre-Production

**Barrel Office**

**Change of Heart**

**Donner in My Head**

**Drains**

**Edna**

### Features in Production

**The Gypsy Boy**

**Looking for Miracles**

**Naughty People**

**Second Gold**

**Storage Wars**

### Features in Post-Production

**The Crow**

**Dear Claude**

**Forster: Last Pardon First**

### Shorts

**In a Strange Land**

**Kamala: the Long Time**

**The Making**

**The Mirror**

**Wagers**

**Requiem for**

**Rock Rock**

**Sam Jones**

**George Ford of France**

### FILM AUSTRALIAN PROJECTS

#### IN PRODUCTION

**Assault on Repulse: June 7**

**Auto-Search**

**Christmas Mail: Animals at Night**

**The Dignitary**

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## AUSTRALIAN WRITERS GUILD

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Australian Writers Guild

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